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ABSTRACT

Contained in the conference report of the Bicentennial Midyear Leadership Training Institute are general conference information and seven papers which focus on media assistance for public awareness of gifted children's needs and new directions in the arts, creativity, leadership, curriculum, and counseling for the gifted. Provided are transcripts of the following presentations: "Creativity and the Gifted" (F. Barron); "Innovations in Education-Curricula for the Gifted and Talented" (D. Della-Dora); "How Media Can Assist in Raising Public Consciousness About the Education of the Gifted" (R. Ewing); "Educational Leadership--Its Responsibilities to the Gifted and Talented Student" (N. Hall); "The Power of Public Opinion" (R. Pearman); "Guidance and Counseling and the Gifted and Talented" (D. Severson); and "The Performing and Visual Arts and the Gifted and Talented" (M. Wolf). Pointed out at the end of each contribution are the consultant's address, biography, and photograph. Descriptions of associations represented at the institute, remarks made by an eighth consultant (C. Palmer) in dialogue sessions, an evaluation of the program by the participants, and a list of the conference participants are found in the report. (PT)

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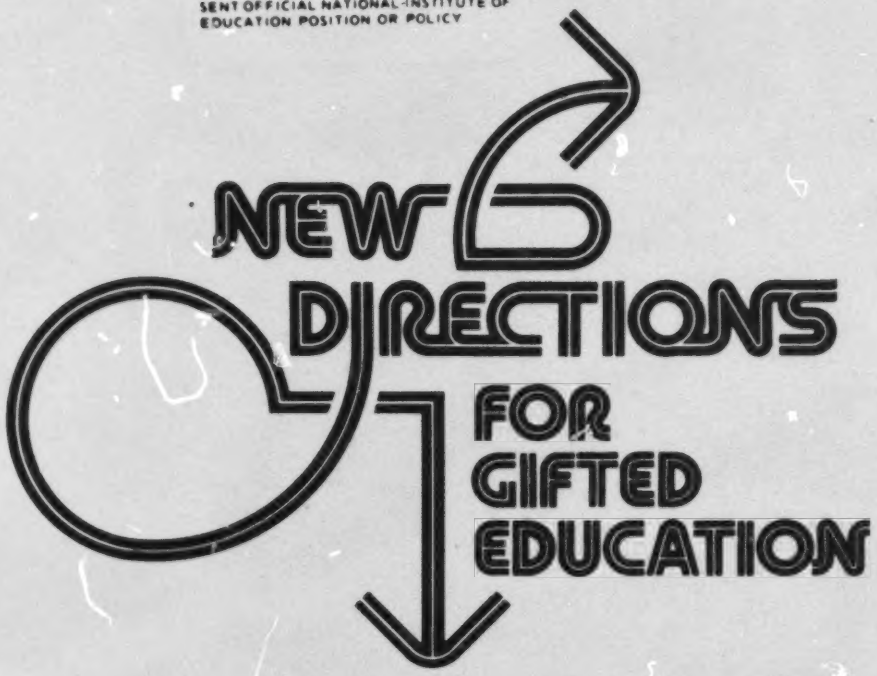

Report on BICENTENNIAL MIDYEAR LEADERSHIP TRAINING INSTITUTE
at Kansas City, January 26, 27, 1976

Sponsored by: NATIONAL/STATE LEADERSHIP TRAINING INSTITUTE
ON THE GIFTED AND THE TALENTED
Civic Center Tower Building
316 West Second Street, Suite PH-C
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In Cooperation with the Office of the Ventura County Superintendent of Schools
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INTRODUCTION

Media assistance for public awareness of gifted children's needs, and information about new directions into the arts, creativity, leadership, curriculum, and counseling for the gifted, highlighted the Bicentennial Midyear Leadership Training Institute in Kansas City, January 26, 27, 1976.

Team members from 15 states, three school districts, and three guest participants from Tehran, Iran, braved a Missouri/Kansas snow storm to attend input and dialogue sessions with eight consultants at the two-day institute. During work sessions, the participants developed plans to integrate the information they had received at the institute into their own district gifted program.

The following seven presentations were given on the first day of the institute. The transcripts have been provided by the consultants and edited only for clarity. One presentation (Mary Hunter Wolf) has been transcribed from a tape recording of her session. The consultant's address, biography, and photograph follows each contribution.

The eighth consultant, Cruise Palmer, Executive Editor of the ***Kansas City Star and Times***, appeared at the dialogue sessions and his remarks are carried in that section. A list of participants with addresses complete the book.

Barbara Johnson
Publications Editor
N/S-LTI-G/T

CREATIVITY AND THE GIFTED

Frank Barron, Professor of Educational Psychology, University of California, Santa Cruz, California

There are many ways to be gifted. That should go without saying, but the fact is that many educators, when they think of giftedness, think mostly of whatever is measured by IQ tests. And the suspicion has been growing that IQ tests are tapping verbal comprehension more than anything else.

One of the surprising results of empirical research on creativity has been the discovery that there are many factors in creativity that bear only a slight relationship to scores on conventional intelligence tests. Creativity calls for such abilities as divergent productive thinking, ideational and associational fluency, transformation of visual configurations, recognition and production of symbolic equivalences, and the ability to recognize problems. The best tests for creativity are ones with no single right answer. Rather, the test presents an open-ended opportunity to think up all sorts of possible answers, allowing for individuality rather than requiring conformance.

The importance of the non-verbal is increasingly being recognized. In art, naturally enough, non-verbal abilities are of paramount importance. But work with creative people in a variety of fields points to the role of the non-verbal in the creative process itself. Creation uses images more often than words. The generation and transformation of images is the essence of the creative act.

My own research, both with children and with creative people in the arts and sciences, has depended heavily on new tests. One of these I would like to tell you about today. It taps into both verbal and configurational abilities. I call it the Symbol Equivalence Test. I have developed forms of it for several age groups, including second graders, sixth graders, and high school and college students.

I Second graders at Vallecito Elementary School, Lafayette, California

This suburban public school in the San Francisco Bay Area provided the setting for a study of children, ages 6 to 8. After preliminary conferences with the school principal and the teaching staff, the principal investigator was welcomed into a second-grade class for one morning a week, for a period of ten weeks. He was introduced to the children as a visiting teacher, and he was more than pleased after the third week to hear himself described by one child to another as "a teen-ager who's trying to learn how to teach."

Our goal in this instance was two-fold: to administer some tests used in earlier research with adults to see whether and what they might be discriminating in children, and secondly to relate test scores to teacher ratings of creative potential. We used the Symbol Equivalence Test and some variants of it in a form simplified for children.

The tests were introduced in a context of "having fun doing different things," implying doing things differently as well. We began by using the method of symbolic equivalence applied to numbers, asking the children to say, e.g., whether a given digit might be a boy or a girl, or a daddy or a mommy, or a dog or a cat, etc. We then moved on to natural objects as stimulus images: first, the sun, then the moon, then mountains, trees, lakes, etc. From there we went to more abstract contextual stimuli, such as the seasons of the year, various holidays such as Christmas, Easter, birthdays, etc. We concluded with equivalences between body imagery and mechanical devices (what's like a heart, what's like eyes, ears, legs, etc.). In the first phase of this work, we would present the stimulus image and encourage free response, aloud and ad lib, from the entire class. (For example: "All right, now, what's like the sun?" Typical answers: a ball, an orange, a lamp, a balloon, a penny, fire, a laser beam. "What's like the moon?" Answers: a peach, a piece of cheese, a yellow ball, a banana.) This last captivating response, of course, led to a consideration of the phases and fickleness of the moon compared with the sun, and we were soon back to number equivalences, mommy and daddy, etc.

The Vallecito project, together with the Art in the Park project to be described in the next section of this paper, led us to new measurement efforts that we think are important to basic questions in aesthetic education, and we shall therefore go into more detail at this point.

"Symbol" is defined in Webster's ***Unabridged Dictionary*** as "a representation; and emblem; a sign; an image; a token." Its derivation is from the Greek "sym" meaning "together," and "bollein," "to throw." A symbol is a fairly stable, synthesizing, repeatable element of experience that serves to unite the conscious with the unconscious and aids adaptation of the interpersonal world to the outer world. An aspect of reality which exists first of all in itself, and not as a symbol, is made use of by the mind to stand for other realities.

If one thinks of symbols in this fashion, a simple and interesting empirical question arises. What makes a given aspect of reality ***apt*** for symbolization? Further: do symbols differ in their degree of aptness or fitness? Are some persons better able than others to perceive symbolic equivalences and thus to make more extensive and more elegant use of the realities available for symbolization?

These questions provided the impetus for our inclusion of measures of symbolic scope in our research.

Symbols which usually are used in a denotative way are also fraught with connotations and are actually part of a complex symbolic network. While they are commonly instrumental in a literal statement, the apperceptive mass activated by them leads readily to non-literal or metaphoric statements which very often are outside the central focus of consciousness. Awareness of this, and technical command of it, is the secret of the artist and poet, and for this reason we have made it a central part of this research.

In the Vallecito study, twenty-two stimulus words were read, one at a time, to each child (11 boys and 9 girls). The children were tested individually, and each was told to tell what each word (or image) reminded him of.

For example, the tester asked, "What is the sun like?" and the child's answer was recorded verbatim by the tester.

The analysis of the results of the test responses needs to be divided into two parts for each symbol stimulus: 1) the nomothetic results, extracting the common properties of the responses in order to delineate the general characteristics of each symbol stimulus; 2) the idiographic results, separation of the creative and original or unusual symbolic equivalences from merely descriptive or banal associations.

The stimulus images in the Vallecito study can be divided into four basic categories: 1) earth cycles—Sun, Moon, Night, Day, Spring, Summer, Fall and Winter; 2) colors—Red, Green, Black, Blue, White, Yellow; 3) religion—God, Church, Priest, Easter, Christmas; 4) family and school—Father, Mother, Teacher.

Sun yielded responses using such of its aspects as shape, luminescence, power, color, fertility, and ability to burn and give heat. Several children's responses emphasized its ***round shape*** ("moon," "ball," "ball of fire," and "ball of string"). The sun's ***luminescense*** is recalled in light-giving response images ("moon," "heat lamp," "laser beam," "fire," "star"). The sun is equated with ***celestial*** quality or heavenly body ("moon," "star"), and is a ***heat source*** ("heat lamp," "ball of fire"). Its ***rays*** are characterized in "laser beam" as well as is its ***power***. "Yellow flowers" shares the sun's ***color,*** and are products of its ***fertility***. "Outside play," "swimming," and "summer" all share the sun's properties of ***daylight***. The most original symbolic equivalence for sun was the response "laser beam," because it bypassed the usual associations to shape, light and heat; it took note of the ***power*** as well as of the ***rays*** or arms of the sun.

Moon evoked associations of ***round shape*** ("ball," "circle," "sun"), ***luminescence*** ("lamp," "sun"), ***color*** ("clouds," "lamp," "banana") and ***celestiality*** ("clouds," "planet," "sun"). The moon is ***land*** to "martians" and "astronauts." An original symbolic equivalence to moon given by one child was "banana"; this response takes note of the moon's shape in its crescent phase and of its color in a particular relationship to the atmosphere (i.e.—the moon looks yellow when there are heavy concentrations of dust in the atmosphere).

Night is mainly associated with the sense of sight, as shown in the children's responses. Night stands for ***darkness*** ("bed," "lights," "stars," "spirits," "movies"), half of the ***sun-earth cycle*** (its partner is "day,"), as well as the black magic of the ***unconscious*** ("wishes," "spirits"). There were no notable original symbolic equivalences given by this group of children to ***night***.

Day is a source of ***light*** ("summer," "play," "school," "Saturday," "bike rides," all implying the necessity for light), a time for ***play*** ("summer," "Saturday," "TV," "bike rides"), and to some degree ***freedom*** ("play," "Saturday," "summer," "TV," "bike rides"), a time when children can do what they want to do. Many children took note of the other half of the ***earth cycle*** ("night"). There were no particularly original symbolic equivalences for ***day***.

• The four seasons were given, each as a separate symbol stimulus. The children's responses to Spring and Summer were fairly uniform. The responses indicated that both Spring and Summer are symbols of sight and touch. Both were equated with ***daylight*** (Spring: "sun," "summer," "swimming": Summer: "sun," "swimming," "play"), ***fertility*** (Spring: "sun," "flowers"; Summer: "sun," "swimming"), and other ***season cycles*** (Spring: "summer"; Summer: "spring," "winter"). Spring is also a symbol of ***life*** ("flowers," "animals," "sun"), while Summer is also equated with ***de-emphasis*** of work ("swimming," "play").

Fall and Winter also yielded responses that equate them with sight and touch. Fall is connected to ***transition*** from Summer to Winter ("winter," "leaves falling"), is equated with ***coldness*** and ***wetness*** ("rain," "hybernation," "winter," "wind"), and is a time of the ***approach of vulnerability*** to the elements ("wind," "hybernation," "rain"). Winter signifies ***coldness*** ("ice," "snow," "skiing"), and ***hardness*** ("ice"). White is the ***color*** of Winter ("snow," "ice").

Among the color symbol stimuli, Red, Green and Yellow were equated with ***life*** or ***life source*** (Red: "roses," "blood," "apple"; Green: "grass," "leaves," "plants," "trees," "greenhouse," "mint"; Yellow: "flowers," "sun," "lemon"). Red was associated with the sense of touch—it is ***hot*** ("blood," "volcano," "fire"). Green and Yellow got responses equating them with **fertility** (Green: "grass," "leaves," "plants," "trees," "greenhouse," "mint"; Yellow: "flowers," "sun," "lemon"). One original symbolic equivalence to Green was "martians"; the child used his imagination to depict the color of people from outerspace.

The color-stimuli Black, Blue, and White yielded few interpretable equivalences. Black drew very few associations at all, but was primarily equated with ***night*** ("night"). Blue was equated with the natural elements of ***water*** ("lake") and ***air*** ("sky," "air"), while it is ***celestial*** ("sky," "air"). White is a difficult symbol to interpret from this group of children. The responses "cement," "plaster," "paint" and "movie screen" all connote a ***hard surface***. Only "snow" refers to the traditional interpretation of ***purity***, while "sky" and "light" reveal White's ***clearness***.

Among the religious symbol stimuli, God connotes ***power*** ("sun," "preist," "father," "Jesus"), ***patriarchy*** ("father," "Jesus," "preist"), ***celestiality*** ("Jesus," "sun," "heaven"), ***invisibility*** and ***intangibility*** ("ghosts," "Jesus," "angels"). Some responses associate God with ***death*** ("Jesus," "ghosts," "angels," "heaven") and ***messengers*** ("Jesus," "ghosts," "angels," "stories," "prophets," "priests"). Church is associated with a ***communal gathering place*** ("chapel," "castle," "school," "building with cross") for ***learning*** ("school") to pay homage ("mass," "bread," "music," "kneeling," "prayers," "worship") as a form of ***tribal communication*** to ***divinity*** ("God," "Jesus"). Priest is a ***patriachal*** symbol ("God," "Jesus," "minister," "father") of ***power*** ("God," "Jesus") and of ***worship*** ("praying," "bread"). The holidays Easter and Christmas were barely recognized by the children as a ***religious*** symbol and were mainly shown to be symbols of (the children's) ***acquisitiveness*** (Easter: "eggs," "candy," "rabbits"; Christmas: to "toys," "presents," "candy," "Halloween," "birthday:). Christmas was also thought of as a ***season*** ("trees," "snow," "winter"). Christmas and Easter are cultural, not universal symbols; in American culture, the material side of

Christmas is emphasized, and young children in particular are conscious of getting presents.

Among the family and school symbols, the symbol stimulus Father is ***patriarchal*** ("grandpa," "brother-in-law," "gorilla," "son," "God"). and is a symbol of ***power*** ("God," "gorilla"). He is half of the sexual ***union*** with "mother." "Gorilla" was an original symbolic equivalence, since it animalizes a human, and depicts strength, fearlessness and dominance over others Mother is the other half of the ***union*** with "father," is the ***matriarchal*** symbol ("grandmother," "daughter," "dresses"), a ***life source*** ("food," "money," "work") as well as a ***nuturant feeder*** ("food," "cooking"). Teacher, as a symbol stimulus, yielded more associations than equivalences. Teacher is a ***caretaker*** ("mother") and a ***transmitter of knowledge*** ("adding machine," "school," "work," "learning;" "arithmetic").

As pedagogical devices, these exercises were designed to encourage metaphorical thinking and to introduce the problem-solving strategy of making the familiar strange, or finding something strange about the familiar. Essentially, we were encouraging intellectual factors of the Guilford sort (such as Gestalt Transformation) as well as the Koestler sort (bisociation, remote association). In subsequent sessions we employed various of the Guilford tests as games (Alternate Uses and Consequences, e.g.).

The program was sponsored by the Berkeley Community Center and was a summer program for some 150 children, ages nine to thirteen. A variety of art classes were offered, including painting, drawing, sculpting, dance, improvisational drama, and light shows. The setting was mostly outdoors in a secluded park in Berkeley, though there was one building available and it was used occasionally for dance and light shows. An amphitheatre was part of the setting and the drama classes staged their work there.

Our main aim was to discover whether symbolic scope, as measured by the Symbol Equivalence method, would be increased by the experience. To this end, we administered two newly constructed children's forms to the test, more complex than the Vallecito form for six to eight year olds, and containing figural as well as verbal items, at the beginning and just before the end of the program. Since these newly developed forms of the Symbolic Equivalence Test have not been described nor the norms published elsewhere, we shall include that information in our report at this point.

A total of 142 children were tested initially in the Art in the Park program, and 64 of these were re-tested at the end. (The others had dropped out or could not be located for testing.) The children were asked to respond to 34 stimulus images, including 24 phrases and 10 drawings. (The drawings are reproduced later when responses to that part of the test are described.)

The individual stimulus images are more difficult to analyze as symbols than were those in the Vallecito study, since they are phrases (not single words) containing compound properties. The children were asked to write down what each phrase or picture made them think of or feel like. The images are of two kinds: active (e.g., popcorn popping) or static (e.g., shiny silver pebbles). With these complex images, it is most important to pick out the properties or characteristics of the symbol that induce the responses.

With that in mind, let us consider the verbally presented images one at a time. ***White bird flying over the sea*** is an image that children discerned as a

solitary object ("handkerchief," "spark," "feather," "flash," "cloud," "sailboat," "airplane," "superman," "seagull," "dove") ***moving*** ("blowing," "moving," "floating") over or through a ***massive expansive space*** ("in wind," "across the sky," "over the sea"). Some children gave the symbolic equivalences "loneliness," "freedom," "beauty," and "peacefulness."

Hearts pounding symbolizes ***life function*** ("health," "life," "blood poisoning," "earache"), and partly because of the eventual wearing away due to the ***repetitive banging sound*** ("thumping," "drums," "hammer banging"), ***inevitable death*** ("death," "spooky").

Bubbles floating in the wind evoked images using ***movement in air*** ("snow falling," "signal from a prisoner," "birds gliding," "flying saucers"), ***separation from a source*** ("feather," "flying saucers," "space ships"), ***weightlessness*** ("feather," "champagne bubbles") and ***round shape*** ("balls," "eggs," "planets"). Two responses indicate an interuption of ***freedom-seeking*** ("I can do anything I want," "signal from a prisoner"). The most creative symbolic equivalence was "signal from a prisoner," since it not only implied the purpose or motive behind the action, but it also indicated who the motivator behind the action was.

The children's responses to ***popcorn popping*** spelled out several characteristics. ***Popcorn popping*** incorporated ***upward movement*** ("volcano," "people jumping," grasshoppers hopping," "jumping beans," "fireworks," "things jumping"), ***sudden violent movement*** ("volcano," "fireworks"), ***heat*** ("volcano," "fireworks"), ***spilling from a container*** ("volcano," "pods popping"), ***sound*** ("Morse code," "pods popping," "buds bursting," "fireworks," "beating noise"), as well as ***expansion*** of a compressed object ("pods popping," "fireworks," "buds bursting"). "Morse code" is an original equivalence that is an example of a fanciful, playful association. It depicts the scattered rhythmic sound of one object hitting another.

Dark shadows moving around symbolizes, to these children, ***fear of the unknown*** ("black ghost," "spook," "monster," "psycho," "somebody's watching me"), or possibly, ***fear of the unconscious***.

Laughing ladies symbolizes the sound of ***verbal picking apart*** ("gossip," "chickens"), a mixture of ***positive emotions*** (happiness," "love") and ***fearful emotions*** ("creeps," "witches," "crazy ladies," "nuts"), implying that laughter may, on the surface, be pleasant, but is often a disguise for something frightening, perhaps evil, even for insanity.

Echoes in a dark cave yielded very few responses. The properties of ***sound*** ("crowd of people," "yelling in your ear"), and the ***feeling of isolation*** ("lost man," "being alone") were given.

Bird flying up and up is primarily characterized by the quality of ***unbound freedom*** ("free bird," "liberty," "free enjoyment").

The characteristics of ***Red oozing*** contained in the children's responses were its ***color*** ("red paint," "blood") its ***wetness*** ("red paint," "blood," "cut"), its ***warmth*** ("blood," "warm") and its ***source*** ("upside down can of paint," "blood," "cut").

Flower buds bursting has a ***positive connotation*** ("pretty," "beauty," "happiness of ***birth*** ("new life," "Spring," "eggs hatching"), ***motion from closed to open*** ("bombs exploding," "explosion," "eggs hatching") and ***metamorphosis*** ("balloons popping," "bombs exploding," "new life," "Spring," "eggs hatching").

Sand sifting through hands yielded few responses, but one characteristic was revealed—the ***movement of one particle through an object*** ("soaking up the sun," "gold through a rich man's hands").

Falling down a deep hole contains the properties of ***movement through air*** ("flying," "dropping in space"), ***gravitational pull*** ("dropping in space," "diving in water,'. "bear falling down trap") and ***encapsulation*** ("captured," "bear falling down a trap"). Two of the responses indicated that the image symbolized ***death*** and possibly even the ***descent to hell*** ("repent," "dead").

The responses to ***shiny silver pebbles*** characterized ***value*** ("cool magic charms," "sparkling diamonds," "lots of nickels," "sterling silver shining in the distance"), and ***round-like shape*** ("lake with rocks on the botton," "buttons," "nickels," "gold").

The responses to ***two eyes staring*** concentrated on ***shape*** ("sun and moon," "cats eyes"), ***duality*** ("sun and moon," "cats eyes"), and the ***fixating of visual attention*** ("lovers," "hypnotist," "curiosity," "cat's eyes staring from a dark corner"). "The sun and moon" is an original response, lending a cosmic sense to ***two eyes staring***, as if the two eyes were the all-knowing vigilant gaze of bodies from the universe upon the earth.

Lots of hands clapping yielded responses focusing on the ***repetitive sound*** ("drums playing far away," "rain on the roof," "heartbeats") of the ***motion of one object hitting another*** ("drums," "rain on the roof," "heartbeats"), and ***approval*** ("earthly praise").

Caught in a web contains the characteristics of ***entanglement*** ("tied up") in a ***matrix*** ("knitting").

Rain on the roof has a variety of properties revealed by the children's responses. There is ***sound*** ("rocks hitting the roof," "pitter patter," "dripping drops," "loud," "sticks clattering together," "heartbeat," "drum rhythm," "feet running," "birds running"), of ***motion*** ("rocks hitting the roof," "bombs over the country," "rain on the doghouse," "dripping drops," "falling rocks," "drum rhythm"), of ***one object hitting another*** ("rocks hitting roof," "bombs over country," "rain on doghouse," "sticks clattering together"), in a ***downward direction*** ("sunshine," "rocks hitting roof," "bombs over country," "rain on doghouse," "dripping drops," "falling rocks," "drum rhythm"). Two final properties of the stimulus image are sense of ***touch*** ("wet water," "wet," "cold"), and ***shape*** ("drops," "bombs," "dripping drops," "rocks").

Deep water implies ***quantity*** ("big glass of water," "sea," "deep swimming pool," "ocean," "deep pond," "puddle") or ***boundaries*** ("deep swimming pool," "big glass of water," "sea," "ocean," "deep pond," "puddle," "tunnel"). A few responses indicate reference to the following properties: ***death*** ("drowning," "dead"), amount of ***light*** ("dark," "shadows") and ***distance*** ("quicksand," "tunnel"). Both "death" and "quicksand" are creative symbolic equivalences: "death" refers to the netherworld aspect of ***deep water*** while "quicksand" suggests a perfect analogy of depth, sinking in, and drowning.

The responses to ***floating feather*** yielded rather vague properties—that of ***motion in air*** ("flying," "glider," "soft slow air," "parachute," "snowflakes," "kite"), ***smoothness of motion*** ("light," "graceful," "swift," "swoop") and the ***light weight of the object*** performing the motion ("leaf," "bird," "bug," "seagull," "kite," "parachute").

Full moon yielded some of the same properties as ***moon*** in the Vallecito study: ***shape*** ("circle," "sun," "egg," "ball"), ***celestiality*** ("stars," "sun"), ***luminescense*** ("stars," "sun," "bright," "bright light"), and ***color*** ("egg," "large gold ball"). In addition, ***full moon*** evoked responses referring to the ***amount of light*** ("clear night," "night," "dark"), and is associated with ***fear*** ("mysteries," "wolfman prowling," "Halloween").

The rising sun shows some properties similar to ***sun*** in the Vallecito study. It implies ***luminescence*** ("light," "rising moon," "sunset," "spark," "morning," "fire," "dawn," "day"), ***heat*** ("hot," "fire," "steam," "warmth"), ***color*** ("orange color," "rainbow," "golden," "colors"), and ***shape*** ("ball," "ball of cotton"), as does ***sun***. Also ***rising sun*** yielded responses referring to ***cycle movement*** ("dawn," "morning," "day," "sunset") and ***aesthetic quality*** ("beauty," "glory," "pretty," "nice-looking").

Bells ringing implies a ***communial calling*** ("church," "wedding," "school bells"), sometimes as a ***warning of danger*** ("honking horns," " burgler alarm" "fire engine") or a ***celebration*** ("Christmas," "Christmas carols," "wedding"), characterized by ***repetitive sound of one object striking another*** ("honking horns," "doorbell," "burglar alarm," "hammer hitting nail," "tower clock," "metal clanking"), and ***onomatopoeia*** ("dong ding dong," "chiming," "gong," "plink").

Empty space characterizes the ***void*** ("black paper over eyes," "infinity," "nothing," "outerspace," "sky," "blank") to most of the children, and something ***finite and confined*** ("room," "bag," "balloon," "playground," "box," "abandoned house") to some. In two responses, ***empty space*** was equated with ***loneliness*** ("lonely," "left out").

Blazing fires involves ***motion*** ("house burning down," "waterfall," "crackling"), ***heat*** ("sun," "hot," "forest fires," "oven"), ***light*** ("sun," "bright," "light show"), ***color*** ("yellow," "blue," "red"), and ***sound*** ("sound of laughter," "crackling").

The ten drawings in the Art in the Park study (see next page) stimulated responses referring primarily to the shape of the objects drawn, although some of the more original symbolic equivalences projected sensory images of smell and touch.

Drawing No. 1 was viewed as either a ***total object*** ("electric eyes," "hairy eyes," "bloodshot eyes," "suns," "comets," "space creatures"), or ***part of an object*** ("head of an octopus"). It was seen as ***alive*** ("eyes," "sperms," "head of an octopus," "space creatures"), by some of the children. The radiating part of the drawing called up images of ***heat*** ("suns," "hot," "comets") and ***sound*** ("bells," "fire alarms going off"). The creative symbolic equivalences were the responses above that depicted action, such as "fire alarms going off."

Drawing No. 2 stimulated images of ***smell*** ("onion"), ***heat*** ("fire," "oven," "upside down heat," "warm," "hot") and the ***line configuration*** was emphasized in "onion," "shell," and "wig." The drawing was also referred to as a ***natural element*** ("fire," "air," "rain drops").

Drawing No. 3 evoked responses referring to its ***shape*** as ***pointedness*** ("teepee," "pyramid," "mountains"), as ***outlines*** or covering ("frames," "roof," "cave") or part of the ***earth*** ("cave," "mountains"). The most creative response referred to ***sound***—"vibrations."

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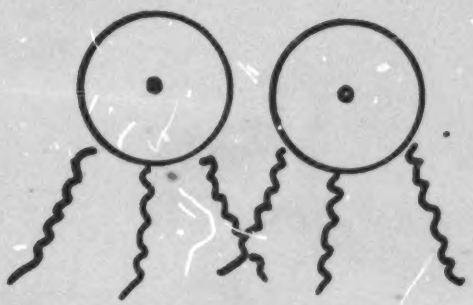

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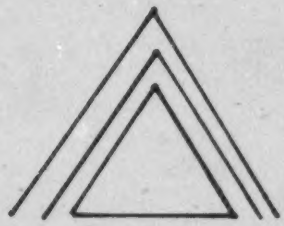

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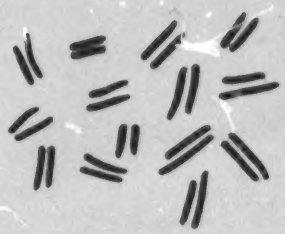

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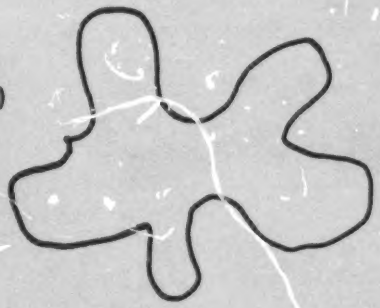

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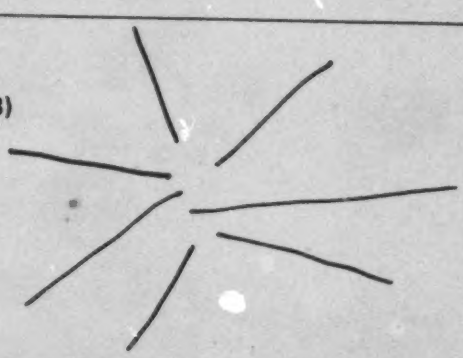

(9)

(10)

Drawing No. 4 had one creative response referring to ***color*** ("stained glass") and the remaining responses all referred to its ***shape***. Some responses focused on the ***whole*** drawing ("gunsight," "wheel," "tire," "quartered pie") while others focused on the ***intersecting cross*** ("window," "target," "right on the dot," "fancy addition sign"). Still others focused on the ***flatness*** ("window," "target," "bulls-eye," "stained glass," "potholder"). Several of the responses depicted the drawing as an ***object to be hit*** ("target," "bulls-eye," "torpedo target," "dart game").

Motion is characteristic of many of the responses to ***Drawing No. 5*** ("topless dancer," "wind," "smoke," "cyclone," "tornado," "whirlpool," "dust blowing," "spin," "turn," "expand"), as well as ***velocity***. Two original responses are worth noting: "expand," although not a true symbolic equivalence (since it is a verb, not a noun) implies infinite change in size and movement from smaller to larger, and "topless dancer," which anthropomorphizes the drawing.

Drawing No. 6 was, overall, interpreted as a ***group of one type of object*** ("crystals," "snowflakes," "diamonds," "thorns," "stars," "ants crawling," "bird's feet," "bird tracks," "toothpicks," "bugs," "spilled pins"). There were some responses that judged the drawing to be a ***single object*** ("fireworks," "cloud," "cracked mud," "kaleidoscope," "game," "maze," "picture," "glob," "mosaic"). "Kaleidoscope" and "maze" are particularly creative responses because they pay attention to the mixed-up configuration of the drawing. The drawing is ***alive*** ("ants crawling," "bird's feet," "bugs"), and there is ***movement*** in "fireworks," "sparkler," "kaleidoscope," "sparks," "ants crawling," "bird's feet," "bugs"). The ***parallel lines*** are emphasized in "bird's feet," while the ***straightness*** of the lines is emphasized in "crossword puzzle," "bird's feet," "bird tracks," and "spilled pins."

Drawing No. 7 is viewed as ***part of a whole*** ("cells," "microbe," "piece of a jigsaw puzzle"), being ***alive*** ("cells," "microbe," "termites") or showing ***motion*** ("light show").

Drawing No. 8 is described as ***radiating*** and ***moving outward*** ("sparklers," "fireworks," "light exploding star," "sun"). It is viewed as a ***single whole object*** ("sparklers," "sun," "light exploding star") or as ***particles ("pick up*** sticks," "stick puzzle," "sticks"). A few original responses depict the ***properties*** of the drawing's rays as ***light-producing*** ("sun," "light exploding star," "sparklers," "fireworks").

Drawing No. 9 contains the property of having a ***twisted*** or ***contorted*** shape or state ("spiral bone fracture," "headache," "upside down snail"), implying some irregularity or abnormality. The most creative responses viewed the drawing as the ***action of unfolding*** of either the mind or time ("dreaming," "time tunnel," "time," "thinking").

Drawing No. 10 received responses involving ***active motion*** mostly ("shock," "lightning," "thunder," "roller coaster"), although there was one ***touch*** image ("shock") and one ***sound*** image ("thunder").

In comparing the Vallecito study results with those of the Art in the Park study, several similarities are noticeable. With the exception of the ***sun*** and ***moon*** stimuli in both studies, the stimuli themselves were dissimilar. Overall, the stimulus images in the Vallecito study yielded single work responses that were easier to evaluate than the more complex responses to the symbol stimulus phrases and drawings of the Art in the Park study.

However, both studies had many responses referring to abstract qualities such as power, loneliness, beauty, purity, knowledge, death, freedom, approval, fear, warning, and the void. By and large, the drawings in the Art in the Park study yielded concrete qualities, mainly referring to the shape or configuration of the drawings, although many of them had characteristics of sound, touch and smell attributed to them. The stimulus images in both studies were characterized as possessing either a certain shape, temperature, color, speed, quantity or size, type of movement, smell, or confirguration in the universe.

The two groups were approximately equal in number and quality of original responses. Overall, the creative or original responses reflected an alternative, playful approach to the stimuli.

The child who creates new equivalences to a symbol allows all of his senses to participate in and influence his interpretation of a new experience, just as he uses the experience to shift and modify his conceptions of himself and of the world around him. Perhaps the results of these studies will help to stimulate further explorations and systematic observations of symbols and children's rich interpretations of them.

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17

INNOVATIONS IN EDUCATION: CURRICULA FOR THE GIFTED AND TALENTED

Delmo Della-Dora, Professor and Chairperson, Department of Teacher Education, California State University/Hayward and President, (national) Association for Supervision and Curriculum Development

In preparing this paper it occurred to me that I have experienced most of the major approaches used for the gifted and talented, either as a student or an educator, since their formal inception in the United States.

Detroit was one of the first school systems to use "x, y, z" groupings in the 1930's when I was in elementary school and intermediate school. We were all aware of being grouped by ability and took it to be just the "natural" way of doing business. I also attended Cass Technical High School in Detroit, majoring in chemistry and metallurgy. This program consisted of three years of chemistry (general, qualitative analysis, quantitative analysis, and organic), three years of English and math plus two years of social studies and one year of biology, of physics, of metallurgy, of Latin, and of foundry. A group of us then went on to the first attempt at an advanced placement program at Wayne State University in 1943.

Professionally, I've participated in the Wayne County Study of Programs for the Gifted in 1957-61 and served as a teacher, administrator or consultant in some 40-50 school districts in the Wayne County (Michigan) area which were developing, operating and/or evaluating programs for the gifted.

My personal experiences in the 1931-43 period, my professional experiences for about 10 of my 29 years in the profession, and my visit to some 10 states this year in my service as President of ASCD lead me to make these eleven generalizations. If your concern is to have effective and innovative approaches to planning curricula for the gifted and talented, these may be helpful to consider in your planning.

1. ***Strategies for curricular planning should be characterized as providing for honest involvement of all those to be affected.*** What I have observed most often in my travel to 10 states this fall is that "strategies" are often designed ***to do something to***, rather than ***with*** others. That is, "Let's plan processes which can be used to manipulate others into doing what we want them to do."

   Honest involvement means bringing in teachers, students, and parents along with administrators and supervisors in the first stages of planning, laying all the cards on the table and continuing to involve those interested and affected throughout the life of the programs.

2. ***The innovations which are most successful and which persist for the longest period of time are ones in which all the participants had a voice.*** Participants, in effect, feel that they "own a piece of the action", that it is ***their*** program and that, therefore, they have a commitment to make it succeed. We have had some evidence of this in research since the 1930's beginning with the Lewin, Lippitt, White classic study of the efficacy of democratic decision-making processes used in teaching. Similar pioneer studies in industry such as that undertaken at the Hawthorne Plan of General Electric indicated then (and subsequent studies continue to show) that when people are consulted and otherwise involved in decisions that affect them, they are likely to be ***both*** happier ***and*** more productive.
3. ***Many of the plans for gifted and talented today are designed to repeat the same mistakes made in the 1930's and in the post-Sputnik era. We appear, in many states, compelled to use new or additional funds for the gifted to "do the wrong things even harder" than before.*** To reverse an old cliche, "let's ***not*** just do something, let's just stand still"—until we examine what has been done previously and, most importantly, determine ***why*** so many programs for the gifted and talented have failed, up to and including the present. The most serious mistakes usually begin in the identification process because of lack of agreement about what giftedness means. In this connection, I believe nothing productive or innovative for the gifted and talented will be developed by people who have not informed themselves about the findings of J. P. Guilford on the nature of intelligence, who do not know what research indicates about the results of the most commonly used forms of ability grouping, and who are not aware of the major work done by Getzels and Jackson concerning the nature and nurture of creative students as opposed to the nature and nurture of students with high IQ's.
4. ***The people who control the allocation of funds for programs for the gifted and talented must themselves be at least open-minded and, hopefully, even creative or the programs that result will be unimaginative and unsuccessful.*** The people who are actually going to operate the programs should also be characterized as being open-minded and creative ***and*** have an opportunity to use that open-mindedness and creativity in planning and operating good programs. It is easy to establish procedures for checking on programs if the guidelines are prescriptive and descriptive ***but innovation and creativity are products of innovative and creative people who can be trusted.*** You cannot simultaneously make it easy for the legislature or state department or some other supervening agency personnel to check to see if funds are allocated as prescribed using rigid guidelines, ***and also*** have programs which gather and use formative data as part of a productive and dynamic process of teaching and learning.
5. ***Innovative programs must be designed to promote the values which are basic to the survival and improvement of a democratic society.*** Among those values are ones inherent in our Constitution and our

Bill of Rights, namely, that each person should have the opportunity to learn up to his or her potential, that the learning is done in such a way that it does not interfere with the rights of any other person and finally, that attention is given the skills, knowledge, and commitment needed to improve the democratic quality of life in this country. We have had some programs for the gifted which fostered a sense of superiority among gifted students and/or a sense of superiority on the part of the teachers involved and/or, a sense of superiority on the part of their parents. It is harmful to gifted students, their teachers, and their parents to assume that they are somehow ***superior as human beings*** because they are more able in certain aspects of learning just as it is harmful to all others to believe they are somehow ***inferior as human beings*** because they are not officially certified as "gifted" or "talented".

Another dimension of learning to live in a democratic society is highlighted by the research which shows that authoritarianism and democratic attitudes are related to the continuum which has tolerance for ambiguity and tentativeness at one end and need for closure and for definiteness at the other end. Programs which promote ability to tolerate ambiguity and tentativeness can result in less authoritarian citizens.

6. Up until now most programs for the gifted have focused on qualities common to white, middle-class, conforming students and less so, or not at all, on qualities found among the children of the poor, among students from racial and ethnic minority backgrounds, and also among the more creative or non-conforming white middle-class children.

Therefore, our definitions of giftedness, our means of assessing, and our program planning must be comprehensive enough to include gifted children who are also poor, who are from racial and ethnic minority backgrounds, and whose values or lifestyles may differ from that found to be most acceptable in traditional school programs.

7. ***Research and experience show that there are kinds of giftedness and many kinds of talents. It follows, therefore, that there must be a variety of curricula and a variety of instructional approaches in each school if we are to develop the potential of gifted and talented.*** The most common means of identification used for gifted and the most commonly utilized programs for the gifted have been found to produce no improvement in learning generally and, in some cases, the ones who are called gifted even seem to do less well in "classes for the gifted". The most common means of identification are either intelligence tests and/or achievement tests—sometimes accompanied by either teacher recommendation, psychologist/counselor recommendation, or both. The cut-off scores are usually at the upper two percent of the population based on the criteria used. These students are then often grouped together for part of the day or all day and study more advanced material or go at a faster rate through regular academic content.

Our experience in the Detroit area, and the work of others, indicates that these means of identification tend to pick up "convergent" thinkers (to use Guilford's terms) who are, in most cases, already learning as well as they can in regular classrooms. We even had reports from counselors in the more affluent suburbs that these types of approach seemed to produce more anxiety and pressure among students who were already either achievers or over-achievers. One effect was more business for local psychotherapists from these overstriving children of overstriving parents.

8. ***Innovative programs must take into account the available evidence which shows that thinking, feeling, physical reactions and behaviors are all affected when any part of one of these areas is affected. We can refer to terms like "cognitive", "affective" and "motoric" and "overt behaviors" when we wish to deal with one aspect of a whole human being, but must recognize that this doesn't alter the fact the human beings react as whole beings to all experiences.*** The terms "cognitive" and "affective", in particular, are often posed on an either/or basis in some discussions of programs for the gifted. We do not have the choice which such a description implies. Affect and cognition are interwoven and interact with each other regularly. For example, in matters of racial prejudice, religious bias, and social class bias we know that ***knowledge of the facts***, by itself, does not reduce prejudice in any of these areas. The ***feelings*** that gifted students have (as well as the non-gifted) cause them to perceive selectively and to learn selectively based primarily on their previous feelings or attitudes.

   Thus, in establishing program goals, the innovative approaches which are most likely to succeed are ones designed to elicit and account for the ***feelings*** and ***behaviors*** which accompany new knowledge, new experience, and new skills and which will attempt to help students integrate all three of these dimensions of their being in learning.

9. ***Innovative programs should have as their central theme the development of self-direction and responsibility for self among learners.*** This includes the ability to ***establish*** learning goals, to identify and use available resources, to formulate and test hypotheses for arriving at goals, to know how to evaluate one's own progress, and to alter goals and/or define new goals as warranted. In some circles, teachers who learn how to diagnose and prescribe ***for*** students are highly praised. In other places, teachers who individualize instruction ***for*** students are prized and viewed as noble and skillful people. However, these kinds of people, noble as their motives are and conscientious as their effort may be, are cheating themselves and students in important respects.

   The students are missing the opportunity to learn ***to be responsible for themselves*** and the teachers are wearing themselves out, treating themselves inhumanely, trying to do something for others which is best done for oneself. If half that teacher time and energy were devoted to helping students learn a variety of methods

for ***self***-diagnosis and ***alternative self-prescriptions*** for learning, the students would learn more and teachers would have more time and energy to be whole human beings themselves. Teaching students how to help each other learn is also a useful and effective approach.

10. ***Worthwhile innovations can come into being and be maintained only if resources are provided for regular, ongoing supportive, and complementary services; chief among them being money for planning, research, development, and inservice education.*** This should equal from six percent to fifteen percent of the budget allocated for operating funds, as is true in business and industry.

11. ***Finally, innovative programs should encompass all the major goals of education in a democratic society, not just those which can be measured easily and cheaply.*** In most of the 10 states I have visited this year, comments often heard were along these lines: "Yes, all goals are important, but let's be practical. There's no good way to measure problem-solving skills or racial prejudice, etc. We have to stick to the tests on the market." And so, goals and programs for the gifted become what the inexpensive, easily-administered tests can measure. The consequences of such action are to narrow the ***real*** goals of education and to limit types of programs to one small slice of narrowly defined educational objectives—which may have ***nothing*** to do with whether the gifted student is achieving anything of relevance for now or for the future. However crudely done, we can assess ***any*** goal area of consequence in some manner which is useful for teaching and learning. If it hasn't been done before, it's past time to begin. We cannot stop in our search for ways to assess any goal until, and unless, we decide the goal itself is not worthwhile.

It has often been said that if we fail to study our history we are doomed to repeat it. The time and energy of good educators and the money available for education today are both in short supply. Let's not squander our limited resources following paths which have led to nothing worthwhile or to negative results in the past. We can do a better job of teaching the gifted and talented. We know something about what ***does*** work and what ***does not*** work. Let's build on some 40-75 years of experience and research in creating innovative and effective curricula.

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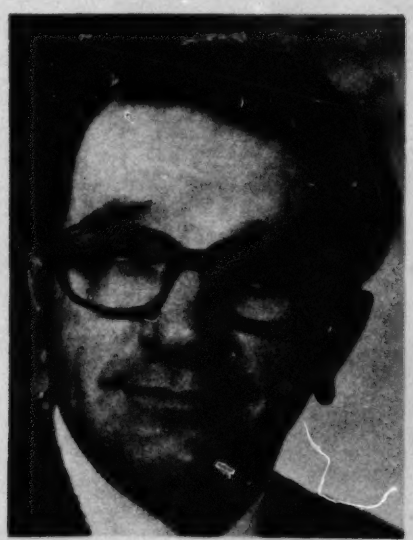
Programs designed to assist teachers and administrators working on eliminating racism in the schools, and new approaches to self-directed inservice education, were two major areas of involvement during his year as Director of Planning for Michigan-Ohio Regional Education Laboratory.

Della-Dora served on special assignment as the educator-member of the Office of School Decentralization, overseeing the state-ordered decentralization of the Detroit Public Schools in 1970. In 1971 he directed the implementation of the Magnet School Plan, a federally-ordered integration plan which established eight new middle schools and 21 new high school programs in Detroit. He held the Chair of Educational Innovation (Title III) for Wayne County, Michigan. Among his writings are ***Programs for Gifted*** and ***Programs for Culturally Disadvantaged.***



HOW MEDIA CAN ASSIST IN RAISING PUBLIC CONSCIOUSNESS ABOUT THE EDUCATION OF THE GIFTED

Raymond P. Ewing, APR, Media Relations Director, Allstate Insurance Company

To begin, I would like to sketch the force we are proposing to rouse in support of the education of the gifted and talented.

James Bryce, the historian, identified it this way: "Towering over Presidents and state Governors, over Congress and state legislatures, over conventions and the vast machinery of party, ***public opinion*** stands out, in the United States, as the great source of power, the master of servants who tremble before it."

James Russell Lowell put it this way: "The pressure of public opinion is like the pressure of the atmosphere; you can't see it—but, all the same, it is sixteen pounds to the square inch."

Abraham Lincoln analyzed it best when he observed: "Public opinion is everything. With public sentiment, nothing can fail: without it, nothing can succeed."

The role of publicity in forming public opinion has been known for many, many years. For example, Disraeli said a few years after Lincoln's observation, "Without publicity there can be no public support, and without public support every nation must decay."

About the same time, Joseph Pulitzer was telling his editors: "Publicity, publicity, ***publicity***, is the greatest moral factor and force in our public life."

Then, as today, the local, regional and national news media has more power than any other single force in the shaping of public opinion in the United States.

Black Art of Publicity

Naturally, such a powerful force and the techniques of influencing this force have not escaped criticism. Judge Learned Hand always looked at its dark side. He said, "The art of publicity is a black art; but it has come to stay, and every year adds to its potency."

Not only liberal thinkers view the process with alarm. Joseph Goebbels argued (quite successfully for a number of years, I might add) that, "It is the absolute right of the state to supervise the formation of public opinion."

Fortunately for us, the founders of this country attached the following Amendment to our Consititution—they thought so much of it that they gave it the top priority—it is the first amendment: "Congress shall make no law respecting the establishment of religion, or prohibiting the free excerise thereof; or abridging the freedom of speech, or of the press; or the right of the people to peaceably to assemble, and to petition the government for a redress of grievances."

A century or so earlier, John Milton had set out the rationale defending freedom of speech and freedom to publish unhindered by government censorship. He wrote, "Though all the winds of doctrine were let loose to play upon the earth, so Truth be in the field, we do injuriously, by licensing and prohibiting, to misdoubt her strength. Let her and Falsehood grapple; who ever knew Truth put to the worse, in a free and open encounter?"

I took you on the brief tour for two reasons. . . to make you aware of the power of public opinion and the morally neutral nature of publicity. As William James once pointed out, "We are all willing to be savage in some cause. The difference between a good man and a bad man is the choice of the cause."

Finally, which is more to the point on our task at hand, I will give one last quote but with a twist, I won't identify its author, because I want you to concentrate on what he is saying—and what it implies for us.

Irrestible Power of Public Opinion

One publisher-editor has said, "Whatever is right can be achieved through the irrestible power of awakened and informed public opinion. Our object, therefore, is not to inquire whether it ought to be done, but to so exert the forces of publicity that public opinion will ***compel*** it to be done." (William Randolph Hearst)

Now, I'll stop quoting other people and start quoting myself. As everyone knows, there is no pleasure like quoting oneself with approval.

First, I would like to share with you a principle which, on my more modest days, I call the "E" Rule—on my less modest ones, I call it the Ewing Rule: It is simply that public relations follows the substance of an institution's or an individual's act—a significant act will result in significant PR; an insignificant act, insignificant PR.

I lay this rule out early on, because too many people believe that PR is all fluff and no substance. But a moment's reflection will tell you that's not so. Just as a man or a woman does not win a lasting reputation overnight, but over a lifetime, so too does any organization. An organization or an insitituion must earn its reputation or right to the public's attention through significant acts professionally communicated.

Thus, PR is a transaction in communications. The communicator gives something—bits of information, entertainment, promises of rewards, plans for action—to the persons in the public he has selected. If a transaction has occurred, the public in return responds immediately or at some future date with some form of support or positive action. The media almost invariably have a role in the more significant transactions that occur.

Personnel and Projects

Next, I would like to take up how you prepare your group or yourself to approach the media with something that would interest them in engaging in a transaction that will eventurally bring your desired public consciousness raising.

For simplicity's sake, we will divide this up into two parts: people and plans—PR personnel and PR projects.

Let's take the people first. There is an easy way and a hard way.

The easy way is to hire an experienced PR man or woman to work with your group, either as a full-time employee or as a consultant. Instead of one individual, you may hire several through a PR agency which will officially serve as your consultant and help develop and execute programs for you. The only hard part about this approach is getting a budget to take on professional staff.

If you haven't any money to pay staff or consultants, the next easy way is to recruit one or more PR professionals on a volunteer basis. Many individuals, either because of their intellectual interest in a field or because of a personal involvement in a field as a parent, etc., gladly will volunteer if prompted to work on an advisory or a task-force basis for a nonprofit organization's PR projects. Additionally, many for-profit companies encourage their PR staff (encourage is too weak a word, they ***order*** them) to take on PR assignments for nonprofit groups as part of the company's community relations program and, sometimes, as part of the staff member's personal development. In any case, you have the benefit of professional help at no cost. Sometimes you can gather together 10 to 20 people on one PR committee.

I have sat on PR committees where the combined salary of the PR men present was in excess of a half-million dollars. We worked as hard to solve problems, develop programs, and help execute them as we did for our own companies.

This approach works if you are located where a large number of PR people work in the area. If you don't have any contacts with PR people in your area, sometimes the local Public Relations Society of America chapter or the local publicity or advertising club can find volunteers for you.

Occasionally, you also can recruit volunteers from the news media in your community.

What I have just described is the easy way to handle the people problem.

The hard was is to train yourself or one or two members of your staff to handle PR.

PR Workshops or Courses

There are many ways this can be done.

You can attend PR workshops or longer-term courses given by your local Publicity or Advertising Club, the local Chapter of the Public Relations Society of America, Chamber of Commerce or other groups not affiliated with an educational institution. There is usually a fee, often minimal. I have helped conduct PR workshop courses put on by the first four organizations I named and can report that they are well worth the effort to attend.

Sometimes PR or publicity courses are offered by local high schools as part of their adult education evening programs, and by local colleges and universities. Some local newspapers conduct publicity seminars for nonprofit groups.

If no formal PR courses are open, then you must go the self-training route. Self-training involves selecting PR books from the public library or a bookstore and actually visiting local newspapers and radio and TV stations. The papers and electronic media will show you the courtesy of having you tour their facilities and telling you how to submit story or program ideas to the appropriate departments.

If you find you have to go this route, larger newspapers have a PR or Public Information Department which will help you make the appropriate contacts. Smaller newspapers without these departments can be approached through the editor. Larger radio and TV stations also have PR or Public Information Departments which will assist you. Smaller stations can be approached through the program director, news editor, or station manager. They are approachable and they will help you, especially if you come from the not-for-profit sector. In fact, if you make a good enough case for your project, they might even assign a "volunteer" from their staff to help you.

Many columnists and radio and TV program hosts "adopt" a specific non-profit organization or project and give invaluable support, especially during the early launch period.

So much for PR personnel.

Now for the second part of consciousness raising—the program—the PR project or projects.

Contrary to what Marshall McLuhan has told you—your message determines the medium you seek. This part of consciousness raising is more subtle and complex than the personnel part.

This is so because you must plan, generate and communicate significant acts which will raise the public consciousness on behalf of education of the gifted. The key here is "significance," Significance for whom? First, for the men and women who run the media you target—but, most importantly, significance for the public you seek to enlist.

Sell Lawn, Not Seed

To put it in crude, commercial terms: The psychology of the salesman must be applied. A grass seed salesman is taught not to sell his ***seed***, but rather to sell his ***customer's lawn***. Don't sell the seed, sell the lawn. The benefit is sold, not just the bare product. Thus, you can see selling is both a case of education as well as of persuasion. This is the frame of mind you must use when you sit down to plan a program which will use the media to develop support for your programs.

In other words, you must first ask yourself: What's in it for the public you are addressing? As parents? As potentially gifted persons? As neither parent nor gifted persons? As educators? And so on. In whatever form you decide to cast the appeal for your program, it basically must be significant for the public you are addressing. Otherwise no communication transaction will occur.

Let's first take up how you capture the interest of the men and women who run the media—the editors, columnists, commentators, talk show hosts..

You do this by borrowing the tools of the reporter's profession. A reporter writes either a news story or a feature story. A news story is just that. It has some timely element to it, the when—yesterday, today, tomorrow, fleshed out with the who, what, where, why and how. It is in a sense, perishable—like fruits and vegetables in a produce market. The longer it is held, the more likely it will lose its ability to attract a buyer. Its interest soon perishes as far as the newsman is concerned, and he tosses it into the refuse can—unless you find some way to refresh it, revive it—unless you can turn it into a feature.

A feature by definition is a story not of such an immediate nature that it requires or rates either a press conference or a general release. It is what we call "evergreen", instead of perishable.

Example of a news story would be the announcement of the appointment of a new director of a State Department of Education. Example of a feature would be a later story about him as a personality—his hobbies, special interests, achievements, unusual methods of carrying out his official duties, etc. In both cases, the State Department of Education would figure prominently in the story.

Or, more on point for this Institute, a news story would be the announcement of the inauguration of a special educational program for certain gifted persons in a state or a community. A feature would be a follow-up story reporting on how it was operating. In both cases, the special educational program would be the backbone of the story.

News or Feature Item

In any event, to capture the interest of the news media and thus have a chance to reach the larger public you hope to arouse, your stories must be cast in the form of a news or a feature item.

This would be a good time to point out the basic differences in the structure or the format of the two types of stories. A news story takes the shape of an inverted pyramid, with the point at the bottom. The five ***W's***—who, where, what, when, and why—plus how— belong in the first sentence or first paragraph, with details supplied in descending importance.

This rule grew up in the print media, where harried editors and make-up men had to fit stories into the newshole—the space that was available at press time. The rule of thumb was and is for news stories to be cut from the bottom up, dropping sentences and paragraphs as space requirements demand, with the knowledge that the professional reporter allowed for the practice in writing his story. Thus, if you try to write a news story from a conventional essay outline, carefully developing your theme and closing with your dramatic conclusions, you are in danger of having the whole point of your story dropped if it is printed.

The inverted pyramid, then, describes the format of the news story, which is timely and perishable.

The rectangle describes the format of the feature story, which is evergreen, can be used any time, has strong human interest, and is frequently a re-written news story. Unlike the news story, it is assumed that if a feature is used, it will be used in its entireity. Unlike the news story, the feature usually begins with an attention-getting statement to open the story. Then the five ***W's*** are worked in as the story is developed. Furthermore, the good feature needs a "snapper" for a close. . . .not necessarily as strong as an O'Henry short story closing but something that will snap the reader's interest, focusing it on the main point you wish to make. This increases the likelihood that your feature will be used—and used in its totality.

Your release must be tailored for the medium you have targeted. Written news and feature stories are for newspapers and magazines. Brief, terse script-type releases are for radio, which requires more of a conversational style with your story up-front in the release. News scripts for TV, should have some visual element available, still pictures or film clips.

How do you generate these news stories and features which hopefully will build the public awareness and support you seek? Material for stories generally come from three sources:

1. *The development of new programs or services, or the modification or refinement of existing ones.*
2. *The publication or release of local, regional or national research data.*
3. *The use of "names" or visiting personalities connected with the cause you seek to publicize.*

The first two, programs and research, can be timed to fit your schedule. The last is usually connected with the travel schedule of your visiting authority, or your celebrity in residence. The first two generally require that everything be carefully written up in advance. The use of your visiting expert usually requires a few phone calls in advance and then touring with him or her around to the appropriate newspaper office, radio station or TV studio for interviews.

Newspaper and Radio Editorials

In addition to the standard news release technique I have been describing, you can contact editorial page writers to suggest editorials on the subject of your choice, with an offer to help supply relevant background material and/or an expert to supply background advice. You can contact radio and TV stations to suggest subjects for station editorials or offer to write one and record it for them. Also, you can contact stations to demand equal time to respond to an editorial that you wish to challenge. Similarly, you can approach radio and TV program directors and offer to supply public service program material, from 30 seconds worth to a half hour program, as they require.

Another method of reaching selected publics is through the organization and promotion of a speaker's bureau.

And, I would like to point out that many more speeches have changed or shaped the direction events have taken than many people realize. Most of you are aware of Churchhill's "iron curtain" speech at a small college in Missouri which helped refocus the free world's perception of our former allies. He supplied a phrase which permitted great numbers of people to understand on their own levels what was occurring in their world. However, how many of you are aware that a speech given in Chicago in 1963 by Dr. Samuel Kirk at a conference sponsored by the Fund for the Perceptually Handicapped Children first introduced the phrase "learning disability"? It had the staggering impact of causing the convention that very evening to vote to organize itself as The Association for Children with Learning Disabilities (ACLD). Five years later, the Division for Children with Learning Disabilities (DCLD) was organized within the Council for Exceptional Children. (However, as Dr. J. L. Wiederholt has pointed out, the irony is that Dr. Kirk gave that speech to plea for the abandonment of terms which were instructionally useless, not for the creation of another one!)

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Since representatives of the news media best like events unfolding before their very eyes, special events—fairs, expositions, etc., can be staged to dramatize the need or service you wish brought to the public's attention. In fact, you can recruit civic organizations (Jaycees, Kiwanis, women's clubs, etc.) to co-sponsor, support, or even run the events. Don't underestimate the potential impact of a special event—for example the 1913 Armory Show in New York created the background for our first "publicity masterpiece", as art critic Hilton Kramer has pointed out. That was the show which made Marcel Duchamp famous and his "Nude Descending the Staircase" a publicity masterpiece upon which proponents and opponents of modern art focused. It has symbolized a whole cultural shift for almost six decades.

My comments to this point relate generally to your local or regional news community. To achieve national or international impact, the wire services, news magazines, and radio and TV networks must be reached.

Generally speaking, working with the two major U.S. news wire the AP and the UPI, is similar to working with newspapers directly, with one major exception. Newspapers have daily editions and as many deadlines during the day as they have editions; wire services on the other hand, have no editions or constant deadlines. They move important news on their general wires all day long.

These wire services maintain their headquarters in New York City, with bureaus in Washington, D.C., state capitals and key cities throughout the country. They also have "stringers" or part-time correspondents in newspaper offices in smaller news centers. Local papers, which are members of one of the wire services generally feed back community news to their services, which in turn may relay these stories to other parts of the country. The two major wire services work in split-second time and do expect equal treatment in receiving news material at the same time. In our workshop session we can discuss how wire service needs and news magazine needs are met by giving them advance copies of important speeches, informing them of interview possibilities, etc.

Celebrity Status of Spokesman

Network TV news and talk shows require more specialized treatment. Headquarters for ABC, CBS and NBC news are located in New York City, also with bureaus in Washington, D.C., and key cities. Generally, if you make contact with your local network bureau manager, indicating your group's area of expertise, you may be contacted from time to time for help on any special programs he is working on. Out of this relationship develops the opportunity to "sell" your news stories when the occasion rises. To place your group's spokesman on a network talk show, you must work with the show's contact in whatever city the show originates. This is hard going and requires almost celebrity status on your spokesman's part. We can discuss this method of media work in detail in our working session, if you wish.

The use of press conferences, films, syndicated columns, mat distribution services, fact sheets, press kits, and so forth all can be discussed in our work sessions, for their use is determined by the program developed.

I would like to briefly outline the basic four-step public relations technique for program development which is used universally by almost all professional PR men.

Step One: Fact-finding. Use research to ascertain the nature of the problem or opportunity, assess attitudes of affected publics and determine other factors that can be identified.

Step Two: Planning. Establish a public relations program which will coincide with the overall objectives of your group.

Step Three: Communication. Implementation of a planned program through effective communication.

Step Four: Evaluation. Assessment of the results obtained and the techniques used.

This four-step method (research, planning, communication, and evaluation) should be used for each major effort your organization undertakes to reach the specific publics.

Because this is truly the "age of publicity", as various commentators have pointed out, it is important to recognize that you must use publicity techniques to gain for your organization its fair share of public support. Although it is true that the climate of receptivity of our target publics may be minimal, these publics can be reached with significant programs. It is your job to lay bare the significance of your programs so your publics can appreciate them and in turn give you the desired support. They will give it if you remember to tell them what's in it for them.

Fighting "Elitism" is Challenge

Finally, in closing, I would like to suggest that that has been and will continue to be your greatest challenge—correctly identifying "what's in" your programs for the education of the gifted and talented that will somehow benefit the general public you seek to communicate with. Your programs will always, on first impression, smack of "elitism."

If I may be so presumptious to speak from personal experience, I would like to identify the latent hostility your programs may bring forth.

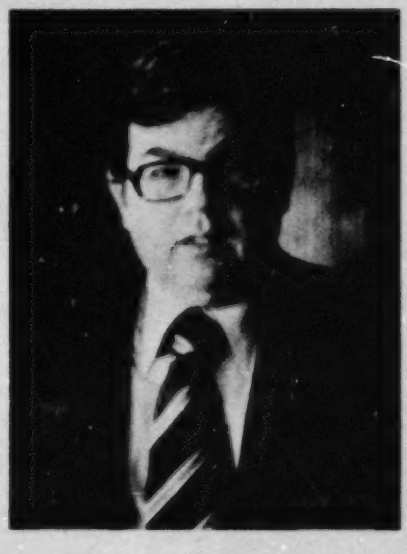
In my lifetime, I have earned letters in three sports—football, basketball and track. I have earned a place on an Army boxing team in Europe, I have earned an A.A. Degree, a B.A. Degree and an M.A. Degree. I have sat for and passed the accreditation exams for the Public Relations Society of America. None of these biographical facts elicit anger from my friends and associates when they learn of them. However, about half of them get angry when they find out I sat for an IQ exam and qualified to become a member of Mensa.

My wanting to see how fast I could run, how skilled I could become at football and basketball and boxing, and how much I could learn held no intrinsic threat to their well being. Somehow, however, my desire to see how high I could jump on the IQ scale represents a threat to their existence and I am usually subjected to a harangue about my ego deficiencies and the fact that IQ tests mean nothing. My usually mild response is I am probably the most insecure under-achiever known to man and that I view IQ tests as any other public measurement—we all come to it with the same basic equipment and we all jump against the same scale—and finally that I really mean them no personal harm when I took the tests and joined Mensa—I just wanted to see if I could do it.

All programs developed to raise the public consciousness about the education of the gifted will have to have the power to overcome the mentality, the mind set, I have just described. I don't think it is an insurmountable challenge, but I do think it is a difficult one. I look forward to trying our hand at doing just that during this two-day Institute.

Raymond P. Ewing, Media Relations Director of Allstate Insurance Company, is accredited by the Public Relations Society of America, and three-time recipient of their Silver Anvil award for public affairs and financial relations. Besides other extensive media experience, Ewing has been a commercial continuity writer for a Mutual Broadcasting radio station.

A lecturer for public relations courses, seminars, and lobbying clinics, Ewing recently participated in Club of Rome's Woodlands, Texas, first biennial conference on alternatives to growth, and the World Future Society's Second General Assembly, Washington, D. C. He is a member of Mensa International, Chicago Press Club, and the Chicago Poets and Writers Foundation.



EDUCATIONAL LEADERSHIP: ITS RESPONSIBILITIES TO THE GIFTED AND TALENTED STUDENT

Norman Hall, Superintendent, Andrews (Texas) Independent School District, Executive Committee of the American Association of School Administrators

As I understand my assignment, because I am a "line superintendent" and should be aware of educational problems from the standpoint of a school administrator and the board of education, I am to discuss aspects of leadership which are necessary to implement programs for the gifted and talented student. I can assure you that many professional educators do not give the proper attention to providing for the gifted and talented, and the public does not understand this aspect of public education.

In America, where we have undertaken to educate all the children of all the people, we may sometimes think that this is such a horrendous task that we are enamored by almost any proposed program. The "band wagon" movement often turns our head, and the research-based program may be left behind.

There are literally thousands of school executives who, while preaching the merits of the alternative schools, really believe that such an efficient and effective teaching approach to all the children of all the people is really a mission impossible. Some say there are no real success stories to which we can point. A recent meeting of the College Board had the theme "Education Tomorrow: For Whom? Why?" They began a year-long assessment of elements that may influence the substance and structure of education for the rest of the twentieth century. Perhaps the attention to the gifted and talented student may fare better here than in countless other similar ventures.

As a school administrator, I am interested in the gifted and talented student because of recent accountability movements in the field of education. Speaking of accountability, this may prove to be a real ally of leadership.

Recent literature identifies five basic problems in educational management. They are (1) finance, (2) leadership, (3) the credibility gap, (4) misguided resources, and (5) professional competence. Each and every one of the problems can be related to the lack of programs for the gifted and talented in our schools. Few educational leaders deny that the gifted and talented are "short-changed" in a large majority of our school systems. This most likely is due to the myth that "the gifted kids make their own way."

With only two to three percent of our students now looked upon as gifted and talented, most boards of education and even administrators will rationalize, "Why work with two to three percent when 30 percent or even 40 percent are identified and crying for remedial programs, and, besides, federal and/or state funds are available for remedial programs." Reports reveal that most alternative schools are designed to meet the needs of the disadvantaged and alleviate integration problems, and if a gifted and talented program gets into the design at all, it is often only a by-product.

The myth referred to previously can be fractured by the fact that research indicates that 10 to 20 percent of the nation's gifted and talented students become high school dropouts, that a much larger percentage never attend college, and many more realize only a slightly greater degree of partial fulfillment. There can be various explanations, but in many cases a degree of failure on the 'schools' part has been a factor.

Admittedly, the gifted and talented are capable of taking great leaps in certain areas of knowledge, but there may also be gaps. These gaps are most often related to sub-skills in reading, such as comprehension, vocabulary, and gathering main ideas of sentences and paragraphs.

For years educators have said that the public was not listening, but now, they can hear a pin drop. Because of such reactions, many school districts are going through a needs-assessment process which has often been inspired by groups outside the school organization. The practicing administrator can well perceive the reaction of the typical taxpayer who is faced with added expenditures to finance new or different programs for the gifted and talented—only another way to spend the tax dollar. Incidentally, justifying the tax dollar spent by education institutions may be the greatest challenge ahead for the school administrator.

We need to develop and point out many options in the process of educating kids. Many "line administrators" do not know enough of the definition of the gifted and talented, how to identify such people, what to do after the identification has been made, and why offer options in the process.

I have been associated with a school system which has been working intently with individualized instruction. In the process of developing such a program, 277 reading skills were identified as essential for a student finishing the sixth grade. To some extent during the second year of the program and to a large degree during the third year, approximately 7 percent of the fifth grade pupils had already mastered the 277 reading skills before Christmas, while 17 percent of the sixth grade students had a similar track record. The illustration is given to add emphasis to the fact that alternative programs are essential to today's school program. Remember, the alternative approach is often the beginning of a gifted and talented program.

The normal school curriculum calls for a 70/30 ratio between time spent on teaching basic skills and time devoted to higher cognitive learning, such as, reasoning, drawing inferences, and reaching conclusions. The gifted child seems to need the reverse emphasis.

Faced with more critical problems, many school systems have done little to pinpoint the gifted or talented child's needs, especially at the elementary level. The gifted and talented groups need to be identified as early as possible and nurtured with the help of committed teachers and other professionals. Otherwise, their raw ability may wither. Studies indicate that between 1.5 to 2 million intellectually gifted children are in the United States. This would mean two to three percent of the students in any given classroom might fall into such a classification.

Keep in mind that many so-called gifted and talented are ill-adapted to live a normal life and are often prone to encounter physical and psychological problems.

If a major purpose of American education is to meet each child's individual needs, then should this not also apply as much to those who require greater intellectual enrichment as to those who are slow learners, the handicapped, remedial students, economically disadvantaged, or emotionally disturbed?

However, in spite of the above rationale, we normally look at the needs of today's children as college-bound, compensatory education, vocational education, and career education, with scarcely a mention of the average child, let alone the gifted and talented.

The climate of community expectations must be conducive to meet the needs of all the children. Active, aggressive educational leadership must assume the responsibility of bringing such a climate into reality. Spirited educational leadership will recognize that the performance of the school should be gauged on what it does for all of its pupils, and at the same time, realize that the gap between those who can and will learn and those who can't and won't is growing even wider. That same leadership will know that the resources of a school district could be better used if we spent less time in teaching children what they already know. Time and time again, educators will ponder, "are we truly meeting the needs of all children?"

Leadership which is destined to bring about change will demonstrate a concern; assess needs (each educational community likes to feel that its needs are a little different); act as though accountability is a responsibility for all; set priorities; explore management by objectives; and build into district-wide goals a program for all children.

The Texas State Department of Education has published nine priorities for education. One of the nine has to do with programs for the gifted and talented students. Such action on the state level can assist the local school district in working with the community to provide information concerning the gifted and talented; show a need for; and create a desire on the part of the local school patrons.

Even after the state and the local districts work to bring about goals for each local district, such goals are really insignificant until the implementation phase becomes a reality. I have had experience in setting instructional goals, only to discover there were no administrative goals to set the instructional goals into motion. Leadership will provide a monitoring system to keep the district's time, energy, and resources moving in the same direction.

Some defined responsibility seems to be in our immediate future. That responsibility has sometimes been termed accountability. Accountability to whom? The child first. Accountability for what? The improvement of the delivery system. Accountability can be the vehicle through which educational reform and improvement can come.

The literature of today contains much about educational management. Much of the literature stresses the principle that effective educational management should include managing all the facets of the education program. All too often we have not taken hold of certain elements of the education program unless or until they are thrust upon us by outside forces.

Much "food for thought" can be found in ***The Future Management of Education***, by Spencer Myers. Among the many elements of the foundations for progress, one can glean seven management principles, which are as follows:

(1) a statement of the major mission of the organization; (2) statements of goals and objectives essential to the accomplishment of the mission; (3) careful definition of the product; (4) a description of the delivery system; (5) an outline of the structural lines of the organization; (6) an accounting of productivity; and (7) a date-based communication system. Each and every principle stated provides a possibility to enhance the educational programs offered in any given community.

Perhaps the one management principle with the greatest significance for the child at the desk is the one having to do with the delivery system. Between the goal and the all-important results secured at a given point in time is the delivery system. This principle brings into focus the fact that the major misssion of the educational enterprise is the production of learning, and learning can be defined as "quantifiable, changes in the behavior of the learner, attributable to the school."

I have attempted to point the blame at those of us who are practicing administrators, When I say blame, I mean being responsible for not pushing for programs for the gifted and talented in our respective communities. A program of any kind must have a facilitator and someone in a leadership position to see it through the inevitable rough spots. I doubt that many programs fail. I am convinced that people fail, and in far too many cases because of attitude, poor motivation, lack of desire and neglect—often planned neglect.

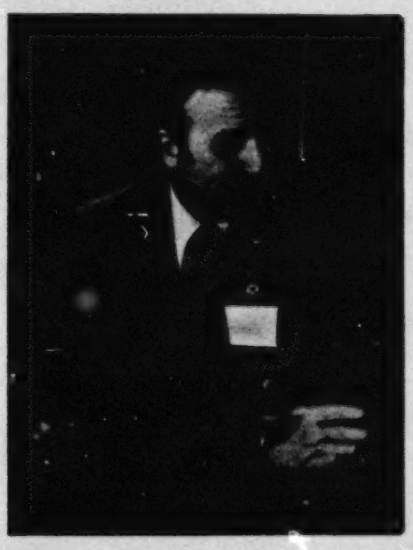
Providing the well-balanced program for the gifted and talented is going to be tougher than it was (or is) on the other end of the spectrum, the way we go about this program may be as important as what we gain in the end.

Remember, accountability is visibility of service, but accountability, like beauty, is in the eyes of the beholder.

Norman Hall is Superintendent of Andrews Independent School District, Andrews, Texas. He received both his Bachelor of Science and his Master of Education degrees at Texas A & M University, and was awarded the Doctorate of Education by Colorado State College in 1960. His teaching experience in the field of education ranges from classroom teaching to school administration in both elementary and secondary schools. The superintendent is a past president of Texas Association of School Administrators and of Texas State Teachers Association (District XII). He is currently serving on the Executive Committee of the American Association of School Administrators.

He has been an educational consultant for the Educational Development Laboratories of Huntington, New York, and for the McGraw-Hill Publishing Company. He has also served as a staff member of the Extension Division of the University of Texas, working in the area of curriculum.

Hall is currently serving as a guest lecturer for the National Academy for School Executives, appearing nationally to discuss such topics as school community relations, personnel evaluation, accountability, and management by objectives.



THE POWER OF PUBLIC OPINION

Robert Pearman, Managing Editor, *Kansas City Times*

I presume that I am here to speak because the framers of this program believe that the power of public opinion—and its molding and ultimate effect on the political process—is certainly something anyone in your profession needs to understand.

Governments and administrators, federal, state and local, have enormous communications problems. And we know that many programs are not supported by the public or, if they are funded, are operating poorly because they are not understood by the people they are intended to benefit.

Let's talk for a moment about the desirability—let us say necessity— of informing the public in order to keep government moving forward, even to keep it moving at all.

A Fight at Harvard University

There is currently a fight at Harvard University over the absence of any instruction in communication and public opinion in the university's Kennedy School of Government. The university administration has chosen to keep the school "pure", so as not to confuse young minds with extraneous matter such as knowing about the media and how they work.

That attitude has drawn many critics. The most pointed, perhaps, is John Crichton, president of the American Association of Advertising Agencies, who protested: "I think it's a little strange that the Kennedy School of Government seems to find no time or place on its curriculum for public opinion and communication when so many government people can find time for very little else."

In this dispute Erwin Canham, editor emeritus of ***The Christian Science Monitor***, and Senator Hubert Humphery of Minnesota have lined up solidly against the Harvard administration.

"To ignore the role of public opinion is a serious evasion of responsibility," Canham said.

And Senator Humphrey noted that any political science study—(and one might add education curriculum)—would be improved by course material in the area of public opinion and communication.

What does an internecine fight at Harvard have to do with why you are in this room? Well, I would submit that the very arguments being advanced there have application elsewhere. And that if the schools where you obtained one or more of your degrees had better prepared you for the nitty-gritty of understanding and dealing with the media then there would be little purpose in your being here today.

And to return to why we are here, I return to the words of Mr. Canham which are as pertinent in this room as they are in an argument over Harvard curriculum: "To ignore the role of public opinion is a serious evasion of responsibility."

Three-Step Communication

Let's look at the three steps necessary for you to communicate with the public through the media:

1. ***Having a story to tell.***
2. ***Media willing and able to tell it.***
3. ***Understanding the mechanics of getting it done.***

First, you must have a story to tell. It must be a legitimate and valid story, of interest to the public. You must have firmly in mind precisely what that story is. Vague and amorphous approaches to newspaper editors and radio and television news directors are easily forgotten as soon as you walk out the door. Sharp, pointed provocative suggestions are hard to throw away, hard to forget. They have a way of nagging, coming back from time to time, with the little voice saying: "Now there was a good story that we ought to do—some day."

Second, the media must be able and willing to tell your story. They must be receptive to the idea and able to act as the communicators between you and the public. And in doing so—although there is growing awareness of the obligation and the desirability to make print media and broadcast stations public billboards for information that people need to know—the media are more interested in serving their own interest than yours. By that I mean that except in the field of public service broadcasting announcements or in advertising council advertising—which is an entirely different subject—the media are interested in striving to be the most vital and interesting newspaper and/or the most vital and interesting broadcast station in its circulation area. So they are not anxious to publish or air a story simply because you present it. They must be convinced that it is a good story that is interesting, vital to their audience and one that will enhance the quality of their journalistic effort. In short, step two will take place only when you and the media both see the presentation of the story as legitimate and vital. And needless to say even then there will not always be agreement as to the manner of presentation—how the story is told. You may not like the headline, the slant, the voice-over commentary. The media may think you lack something in candor. But you may nevertheless let the public know something of your efforts and the media may have what they consider a good, if not perfect, story.

Thirdly, there must be an understanding on your part as to the mechanics of dealing with the media. How does one approach a newspaper, a magazine, a wire service, a radio and television station with an idea? Whom do you approach and in what manner? What are they interested in and how do you make sure you are going to the right people with the right story idea?

Best Kept Secret

Let's look at the first criterion: Do you have a story to tell? Since I received this assignment—and it may not be exactly flattering to me, or reassuring to you, that I am actually the third choice to be standing here

today. And by the time it got around to me two weeks ago I took it that Dr. Ray McGuire had become more than a little desperate. Any old port in the storm—and well, I'm the port, of sorts. But after getting the assignment I tried to find out what education of the gifted and the talented is all about—a subject which you had carefully managed to keep secret from me, and I would guess, from the rest of the world. For enlightenment I am deeply indebted to Cliff Curl in Topeka, who gave me the primer course, to Harold Blackburn, with the U.S. Office of Education here, with whom I took my 35-minute post graduate course, and to the office of Senator Javits who provided reading material.

What I learned was that your efforts are one of the best kept secrets in America. Last February in New York I was one of the judges of the education writing contest forThe National Association of Education Writers. I had kept the contest entries in hopes that one day our education writers could grant me an interview to talk about ideas and how to win contests. When this assignment came up I reviewed them. They were from hundreds of newspapers, large and small, all over America. But I did not find a single story that dealt with the education of the gifted and the talented, or even hinted at the possibility that the schools were not doing all that they might for this particular group.

There were stories about principals who tamed chaotic schools.

There were stories about principals who seemingly encouraged tame schools to become chaotic.

There were stories, and series, and full sections, on the problems of integration, unwed mothers, old teachers, one room schoolhouses, how the teacher survives in a big city school system, and why teachers strike. There were stories about children who couldn't read after 8 years of school, but no stories about those who had advanced to an amazing degree, or more important, were capable of achievements and a level of performance that no one was doing anything to help them achieve.

School Dropouts

There were a half dozen stories about dropouts without even a hint that dropouts came from any more than low scholastic performance, pregnancy and pot. I learned about a rather ubiquitous malady called LD (Learning Disability) which is said to affect some 5 to 10 million U.S. school children, but, while it was hinted at, it remained unclear if part of the learning disability might perhaps have been rather a teaching disability—or a serious deficiency on the part of our school systems.

To quote from another story on dropouts: "There really shouldn't be any losers in school but there are losers. Officials point to broken homes, academic failure, schools that are too large and impersonal, a lack of vocational training, and most often, they point to a lack of alternatives."

It seemed to me that the efforts of people like you were missing from the stories on dropouts. And it seemed to me that without them the readers were not getting the full story—the full truth about what is wrong with the schools—that, like the method of escape in the story of a bank robbery, one of the essential elements was missing. This roundup of the dropout situation was not complete.

Yes, it seems to me there is a story to tell. But let me say something as an editor about how I could get a story that would interest me. Give me a press release on a meeting of the sort going on here today and I am only vaguely interested. But tell me where I can get the full personal story about how a single really gifted child fell out of the school system because it did not meet his needs and I'm with you. And so, in my judgment, the readers will be with such a story from start to finish.

There is no doubt in my mind that you have a story to tell, or that it is an interesting and important story. However, you do have a peculiar problem, I think, and we may as well face up to it here and now.

I suspect, but I do not know, that the public has been conditioned to be concerned with the problems of the intellectually deprived. With the efforts to bring hope to the hopeless and help to the helpless, ***not*** with what the schools are doing, or should be doing with the gifted and the talented.

We have been conditioned to believe in this country that the disadvantaged and the retarded need help and that the geniuses and the talented gifted can very well take care of themselves.

Well, you know it isn't true and I would guess the average man or woman, if he would think for a moment, would know it isn't true either. The problem is to get people to spend that moment in thought.

Public Attitude Hampers Programs

Nothing could be more important for you. I'm sure this public attitude hampers your programs, deprives you of support for needed programs from educational administrators, deprives you of funding or needed law changes in the state legislatures and, yes, deprives you of the kind of acceptance and exposure in the media that other programs aimed at the other end of the intellect and talent spectrum readily obtain.

You have, I think, something of the same problems as the oil companies and the people who are trying to say that we need to conserve what we have left or we will one day run out.

When I was a reporter I worked on the energy story just long enough to firmly establish my limitations. It was long enough to learn that there were no more than half dozen people in writing and broadcasting in the United States who thoroughly understood the oil business from the drill bit to the auto exhaust. And it was early-on established that I wasn't one of them.

I am not before you to defend the big oil companies, but in my own mind I am sure that at least some of what they are saying about reserves, pricing, profits, and usage is true and they are having a most difficult job telling their story.

Now why is that? Is it because the story is more interesting if there really are plenty of oil and natural gas resources, so that assertions that there are ***not*** can be exposed as some sort of nefarious plot to bilk more money from the public?

Is it because people basically want to believe that "big oil" is reaping tremendous profits and simply doesn't produce more oil in the United States because it chooses not to? Is it because the media doesn't understand the story? Is it because recent events in this country have made the media and the public immediately and unequivocally suspicious of anyone who has an office with a secretary and has lunch at a club?

Whatever the reason, the oil companies have one recourse not available to you. They can spend more on advertising in a single day—advertising that attempts to get their story across—than, I would guess, the total of all of the budgets in this room.

Before I leave this subject I would like to talk about some of the ways that you might overcome the resistance which I think we all recognize does exist.

Get That Story Across

To snuff out the superior mind, capable of accomplishments which we cannot even guess, as one would snuff out a candle is indeed a waste of our most precious natural resource. I would try to get that story across.

There is an old Chinese proverb: It is better to light a candle than curse the darkness. But if the candle flame of a gifted mind is already burning brightly and is snuffed out, as if by lack of oxygen in a stagnant and unchallenging educational environment that stifles learning, then that is indeed a crime against the future of humanity. And I would try to get that story across.

Gifted intellect and gifts of talent, thank God, are given to people on this earth of all races and in every economic status. But I ask you who suffers most if he has the talent: is it the surburban youngster in a good school which, while it may not provide specific programs, nevertheless nas highly motivated people and a highly stimulating academic climate; or is it the black youth in a dilatory, tough school where all of the emphasis is on keeping them in and getting them through—where there are so many at the bottom needing help that there is no time for those at the top? Who suffers most? I think you know the answer to that and I'd try to get that story across.

You don't have to worry about those who have it. No matter what happens they will always come out all right. That's what the public thinks: you know better. You know that various surveys show that the percentage of the gifted in prisons, and among those who have left school and are on the streets, exceeds the norm of the high IQ's in the population as a whole. You know that and I would get that story across.

That's the story you have to tell. Now how do you convince the media to tell it? First, don't think that the media is waiting out there with bated breath to tell your story. The media, which my copy editor friends tell me is basically plural, is also made up of people—plural.

Like educators. Some are better than others, brighter than others, and more agreeable than others. You didn't get where you are without rubbing up against one or more of us somewhere along the line.

Sometimes the best and the brightest make mistakes, function less than 100 percent, and are abrasive and rude—sometimes to a purpose—sometimes not.

We are told that ***The New York Times*** which was uncovering problems and smoking out mismanagement all over the world somehow happened to miss the full story of how the City of New York was going disastrously broke. In fairness, ***The Times*** covered the story exhaustively but in retrospect missed at least one or more crucial points.

From my own standpoint I have made such memorable editorial decisions as taming down a reporter's political story from the New Hampshire primary four years ago because he made the audacious assertion that George McGovern

was a cinch to win the Democratic nomination for the Presidency; and not to get off an airplane in Beirut on June 1, 1967, because I was certain nothing was going to happen there.

Frustration Instead of Success

This is to tell you that no matter how well you prepare, you might find frustration instead of success in trying to get your story out. But on balance, and so as not to appear to be traitorous to my own kind, I'll point out that should the impetus start with us, with the media, we might experience frustration and resistance in our efforts to get the story as well.

But let us say we all agree there will be no bickering and get on with the job. The media are now congenial, interested, and anxious to handle the story, if only we would let them know about it. How do we let them know? First, let's define who the poeple are who might be in a position to present your story. And the list is longer than you might think. There is your own trade press. But some would say that is preaching to the choir. I have a friend who says that that kind of exposure, or in-house promotion, is like wetting your pants in a blue serge suit. It may give you a warm feeling but you will be the only one to notice the result.

Don't overlook the weekly and sometimes the daily suburban press. Often it is very good and thrives on reporting education and the problems and accomplishments of education.

There are magazines that aim for people who have children, and if they have children they must be interested in education, and if they are interested in education. . . .well, don't overlook them.

There are wire services, radio and television stations, and finally daily newspapers. Let's talk for a moment about each of the last three and how they function. Whom do you approach and how do you do it?

When we talk about news wire services these days we mean the Associated Press, United Press International. But don't forget there are supplemental services by major newspapers that maintain offices in several cities: ***The New York Times***, ***Chicago Daily News***, ***The Los Angeles Times***, ***Washington Post***, the Knight Newspaper wire, and there are national newspapers: ***The Wall Street Journal***, ***The National Observer***. How about a story down column one of ***The Wall Street Journal*** on how a vital national resource, brains, is being wasted by neglect? Would it interest business leaders? I would venture, yes.

Let's talk about wire services and how to approach them. I would like to send you home with this advice: it is important that you establish what the bureau of control is. For instance, if you were in Kansas or Missouri—that is, in Jefferson City or Topeka—the office that would decide if AP is interested in your story is here in Kansas City because that is where the control is. But if your story is centered in Iowa—also under the Kansas City hub—the approach should be made to the AP bureau in Des Moines. If you want to know where they should properly make the pitch—ask the agency.

Wire Service Releases

Some other hints: wire services have too few people. They don't like to tie up their meager reporting assets on the telephone. If you have a release or want to try to interest them in a story, write out the information, include your name and telephone numbers where you can be contacted, and if

possible, deliver it in person. If not, mail it or send it by telecopier. Don't phone it. Release it at only one bureau. Wire services are driven slowly mad by people and agencies who try to break the same story on the same day at a dozen different points. If you have a speech you think is news try to deliver a copy of the whole speech to the wire service—not just extracts.

From my friends in the AP comes this advice: "Be sure you have a good story to tell and don't try to put anything over on the media."

It is unlikely you'll get a wire service writer working on a story by mailing in a mimeographed handout. If the story is worth anything, then it is worth a personal approach—talking it out. If it isn't don't waste a busy editor's time.

That's good advice in dealing with all of the media, but my friends in radio and television offer some suggestions peculiar to their needs. With the broadcast media, they say, first make up your mind and identify just what it is that you want.

If it is really in the category of a public service announcement then most stations have a public service department to handle that. It is separate from the news department. Many stations have talk shows where guests appear to talk about public issues. The entree to such shows is through the producer normally, not through the news department. So if Dr. Blackburn wished to discuss gifted and talented problems on the 30-minute show on Channel Nine locally that used to be called "Etcetera," he would call up John Price, the producer, and tell John about the story he would want to discuss. I am not saying Dr. Blackburn would get on the show if he did that—or that he wants on, but if he did, that is how he would go about it.

Pretty Face on the Screen

Finally there is the news department. You all should realize first of all that the pretty face you see on the screen is not the person who decides ultimately just what stories TV news will devote its resources to pursue. There is the person known as the anchor man—that's Ted Baxter. And there's the news director—that's Lou Grant. And then there's Mary Tyler Moore—that's something else.

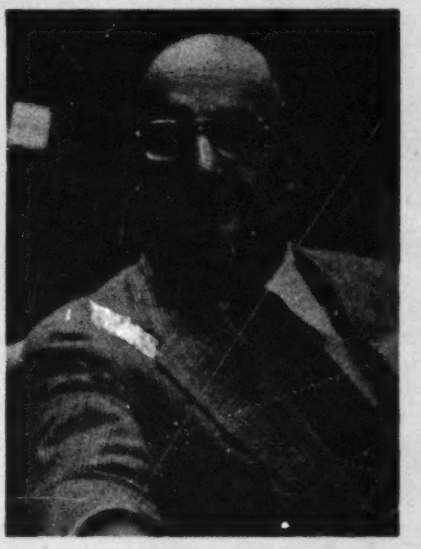
Just remember to call Lou not Ted.

How do you approach a newspaper? Well, we finally got around to a subject that I know something about. So I think I'll quit. I've talked too long anyhow and this is a subject we can discuss better in a give and take. And if it isn't written you'll never hold me to it.

Somebody can ask me what a city editor is, and an assignment editor, and whether it is better to interest a reporter in a story or approach the editor in charge. And after I have confused that situation you'll have all of the advice I can give, and good luck.

Robert Pearman, was born in Thedford, Nebraska, and received a Bachelor of Arts degree from the University of Arkansas in 1952 and a Master of Science degree from Columbia University in New York in 1957. He served in the Marine Corps in Korea and is a colonel in the Marine Corps Reserve.

Pearman has been on the staff of the ***Kansas City Times*** and ***Star*** for more than 20 years. He spent 11 years as a reporter on ***The Times*** including overseas assignments in Southeast Asia and in Europe. He was named National-World editor of both papers in 1967 and became managing editor of ***The Kansas City Times*** in September 1974.



GUIDANCE AND COUNSELING, AND THE GIFTED AND TALENTED

Donald W. Severson, President, American School Counselor Association, a Division of American Personnel and Guidance Association. (On leave of absence from State Department of Public Instruction, Consultant in Counseling and Guidance, Madison, Wisconsin.)

The opportunity to work with persons responsible for leadership and the development of plans for programs to better meet the needs of the gifted and talented is a challenging one. The American School Counselor Association enthusiastically accepts this challenge for continued assistance to the growth and development of this nation's most valuable resource—people—especially its children and youth. It is this kind of challenge to which counselors and all educators must arise.

The greatest impetus to the expansion and change of guidance counseling programs in this country was the NDEA (National Defense Education Act) Title V-A of 1958. Sputnik I impacted upon this country an awareness of a need for improved and increased ways of identifying and nurturing the talent of our young people. Most counselors were trained, and guidance and counseling programs were geared, toward assisting the college-bound students at the secondary level. Fortunately, few programs resemble that limited model today. Guidance and counseling programs have changed drastically, and must continue to change to meet the changing needs of people and society. This is not to say that elements of the guidance and counseling program model of the late 1950's are not viable today. We are building upon those elements and experiences toward a more comprehensive and developmental model extending from early childhood throughout adulthood. The enhancement of one's self concept, and the development of a set of values, decision-making skills, life-coping skills, and learning skills are as important—if not more so—in a person's growth and development as academic achievement and the selection of a college or university. Sidney Harris once remarked something to the effect that so long as we continue to treat students as commodities our schools will continue to produce inferior products. Counselors, teachers, administrators, students, parents, and the community have a tremendous challenge ahead to humanize and enhance the growth and development of people as significant human beings capable of self fulfillment and of contributing to society in meaningful ways.

Through this presentation, it is my intent to stimulate and expand your thinking about guidance and counseling and the gifted and the talented in new and different ways. I am not prescribing a plan for you; however, I shall present to you some of the elements I think are necessary for planning your program to successfully meet the needs of these pupils. Supportive data and expanded information, as well as specific strategies for the design and implementation of programs, will be left for later consideration during the small group sessions of this institute.

Elements of Guidance and Counseling

There has been and will continue to be an increasingly important role for guidance and counseling in our schools. As we intensify our efforts to seek out the gifted and talented and facilitate their growth and development, allow me to reiterate some basic assumptions which undergird my message to you today. The elements of guidance and counseling which I will outline here are applicable to all of education and everyone participating in the educational processes. These elements are, however, presented in the context of working with the gifted and talented. I submit to you that these elements may be especially useful wherein programs for the gifted and talented are concerned.

I. **Basic Assumptions**

The basic assumptions to keep in mind throughout our discussion and your planning are:

1. When we talk about the gifted and the talented, we talk about them as equally important, but different in nature.
2. The guidance and counseling program is an integral part of the educational program. Counselors are a part of a team which is working together toward common goals. This team includes, but is not necessarily limited to, students, parents, school faculty and staff, and community persons. Each member of this team has significant responsibilities in the guidance program as planned.
3. Assessment, planning, coordination and evaluation are all essential at every stage of the action plan.
4. The guidance and counseling program can and should be integrated throughout the school program. What holds for the gifted and the talented should be available for all students.
5. The principles of guiding young people are the same for everyone. The strategies and techniques may vary from one person to the next and from school to school.
6. The gifted and the talented are normal people—they have emotional, social, physical, psychological as well as intellectual needs, as does everyone. Even though people are more alike than different in this sense, each individual is a person unique and different and has needs to be recognized as such.
7. Important in our responsibilities to the gifted and the talented are considerations for their career development over the life span.
8. Quality control is a built-in feature of all program designs. Quality is of greater importance than more of the same. Priorities must be established.
9. Whatever program is designed for the gifted and the talented, it should be understood to have implications for change in school policies and practices, program priorities, curriculum, instructional strategies, etc.
10. Some counselors (teachers and administrators, too) will be well prepared and interested in programs for the gifted and talented. Others will need encouragement and preparation. The former group may well be the nucleus for leadership.

II. **Counseling and Guidance Program**

The basis for all sound, effective, as well as efficient programs in our schools is a well thought through, designed, and coordinated plan of action. I shall briefly describe the elements of a comprehensive and developmental guidance and counseling program and the criteria upon which the quantity and responsibilities of qualified, differentiated, staff members is based. The ASCA statements of counseling role and function for the elementary, middle/junior high, secondary and post secondary settings (identified in the references cited at the end) are an integral part of the design and implementation of guidance and counseling programs.

Philosophy of Counselors

"Who am I," "Who can I become as a person?" and "How can I best contribute to society?" are questions which guidance and counseling programs help all individuals to answer. In their design and operation, through the curriculum and through specialized approaches, guidance and counseling programs exist to improve the learning environment by involving students, staff, parents, community, and others who influence the learning and development of the persons served by the program.

Through individual and group contacts over a period of time the counselor has a major role in helping all persons develop more adequate and realistic concepts of themselves, and become aware of educational and occupational opportunities. The counselors help them use this new understanding of self and available opportunities to make informed decisions.

Program Goals

A guidance and counseling program provides for direct involvement of and service to students, staff, and community in order to facilitate persons to achieve the following program goals:

1. A better understanding and acceptance of themselves; their strengths and limitations; aptitudes, needs values, interests and worth as unique individuals.
2. Interpersonal relationships on the basis of mutual respect.
3. Problem-solving and decision-making skills.
4. Accepting increased responsibility for their educational, occupational and avocational development.

Standards of the Program

There are certain minimum standards which must be included in the design of every guidance and counseling program. These standards are outlined in a manner which allows local school districts, institutions, agencies, and others to design and implement guidance and counseling programs consistent with the unique needs found within each setting.

1. There is a written statement of objectives developed as a counselor responsibility, and with the involvement of appropriate others, specifying the overall guidance and counseling program as it involves and relates to the needs of the person in the school, institution, agency, and community.

2. The basic program of guidance and counseling involves the process of consulting and coordinating services. The program is comprehensive and developmental and is implemented through the curriculum and through specialized approaches. Orientation, information, appraisal, placement, follow-up, follow-through, referral, and research activities are included in the program.
3. There is evidence that all persons throughout the school institution, agency, and community have continuous opportunity to participate in the guidance and counseling program.
4. There is evidence that the guidance and counseling program is systematically planned, implemented, and evaluated.
5. The guidance and counseling program is continued on an extended basis during periods when classes are not in session.
6. The guidance and counseling program is community oriented, serving not only students enrolled but also pre-schoolers, dropouts, graduates, and other community citizens.
7. Counselor taught or initiated mini-courses in decision-making, value clarification, study skills, and/or similar units are offered.
8. The program serves three-to-five-year-old children and their parents where elementary school settings exist.
9. The guidance and counseling program provides other innovative service(s) or activities which are designed to meet unique needs of persons.

Appropriate Staff

The American School Counselor Association holds the position that appropriate staff shall be employed to implement a guidance and counseling program designed to meet the needs of the persons to be involved in the program.

1. The guidance and counseling staff is qualified and appropriately certificated/licensed according to state agency standards.
2. The guidance and counseling staff is responsible for the design, implementation, and evaluation of the services and activities prescribed in the program.
3. Professional, secretarial, and/or para-professional staff are adequate in numbers to meet the objectives of the program.
4. Provision is made for staff to attend and/or participate in intra- and inter-professional meetings and activities within and outside the state.

Counseling Facilities and Material

Appropriate and meaningful guidance and counseling activities with individuals and groups takes place in a wide variety of settings, the specific environment often being determined by circumstances. There are, however, continuing student, program and staff needs in which privacy and confidentiality of conversation and records require specific counseling facilities.

There should be adequate budget for purchasing, maintaining and developing the materials and equipment necessary to achieve the objectives of the guidance and counseling program.

The elements of a guidance and counseling program design described here will help assure a qualitatively different program. A program which is different in kind and improved in quality will have significantly greater impact and better meet the needs of those to be served than a program which is unplanned and responds only to crises and to whatever comes along.

Expectations from Program and Counselors

The philosophy and goals of a guidance and counseling program relate directly to the needs of pupils, staff, parents, and so forth. There are therefore certain actions that should be reasonably expected from the guidance program and staff. The counselor should be able to give leadership and/or make a contribution to the identification, appraisal, instruction and curriculum activities; guidance and counseling procedures, placement and follow-up, inservice training of staff, and evaluation of the gifted and talented program and its participants. I shall briefly delineate some activities and leadership for which you could expect counselor involvement.

1. **Identification**
   a. Traditionally, identification of gifted and talented pupils has been done through the use of an objectively scored test or battery of tests. There are many other ways in which such qualities of pupils may be exhibited and/or identified. Counselors can give assistance to pupils, staff, and parents, about what to look for in identifying such pupils.
   b. The identification and use of staff expertise and interest is essential. Specific identification criteria should be developed in order to assure consistency. The counselor will generally have a good overall knowledge of the staff and can identify key resource people to assist in organizing and developing the identification process.
   c. Schools should undertake the identification of gifted and talented pupils only if they can offer them something better and different from what they are offering at the time.
   d. Guidance and counseling techniques to encourage peer and self-nomination should be considered. Teacher recommendations and other identification methods should be given attention.
   e. When selection instruments are used as part of the identification process, follow-up interview and guidance sessions should be used to ascertain the reasoning behind the candidate's selection of choices. Any number of choices may be "correct" depending upon one's perceptions and may be equally indicative of high potential.
   f. Identification should be a continuous process throughout the school and the school year. Opportunities for exhibiting giftedness and/or talent come at different times for different people. Any specialized programs for the gifted and talented should be open to enrollment at any time.
   g. Special openness and sensitivity must be exercised in seeking to identify the gifted and the talented among minority populations.

2. **Appraisial**

   a. Appraisial of persons superior in certain areas requires instruments and other methods which are usually more sensitive than those in general use.

   b. Areas of pupil growth and development largely ignored in appraisal are those of emotional, psychological, and social readiness to accept accelerated, intensified, and/or different programs in which they may participate. Very often the talent in which they are superior creates for them unusual circumstances in which they must cope. One's level of maturity, social adaptability and productivity must be assessed and monitored carefully. This can best be done by counselors, although it must be done in consort with other members of the team. Everyone must assume responsibility in this area of assessment.

   c. Counselor experience and expertise in appraisal of interests, aptitudes, career maturity, and achievement can contribute significantly to pupil growth and development as well as adjustment. The results of these assessments must be shared with those persons most directly and appropriately concerned .

   d. The self concept and life style of the person must also be taken into consideration as the pupil comes in contact with others in a program. Extensive personal contact among teachers and counselors on a coordinated basis with the pupil will help develop knowledge and understanding for all.

   e. The Los Angeles Public Schools have used five characteristics which can be evidenced in both positive and negative ways as an indicator of strength to assist in identifying able disadvantaged pupils. These characteristics are learning, motivation, leadership, creativity, and adaptability.

3. **Instruction and curriculum**

   An educational program for unusual students requires unusual provisions. There is a general willingness among school personnel to add new procedures to the existing program; but, little inclination has been shown to date for rearranging, reordering, deleting, or otherwise changing that which now exists to meet the needs of the gifted and talented students. Counselors are in a good position to help foster and bring about the changes appropriate to the needs of these students. Counselors usually have contact with a wide segment of the staff and student population, thereby the counselor sees the totality of the school in another perspective. The counselor has a wide variety of community contacts which can help influence and bring about out-of-school experiences which are valuable in a gifted and talented program.

   a. Instructional and curriculum goals must include the development of talent in areas of leadership, art, music, and athletics. Programs should be open ended to allow greater access horizontally and vertically in the curriculum. Counselors can

work closely with teachers and customize the experiences for the student. The counselor complements the instructional process through close interaction in and out of the classroom. The focus is placed on the student and not the subject matter content. The process becomes one of discovery and inquiry by creating and allowng opportunities for one's own development. This relationship requires a different mode in the teaching and learning process. Heavy emphasis is placed on the teacher as a facilitator of learning experiences and not a disseminator of content. This means the teacher and others help open alternatives for learning which allow the student to pursue it from there.

b. Counselors can serve a supportive and/or counseling role with teachers who are threatened by gifted or talented students in their classes.

c. The counselor assists the student and teacher search for alternatives and an understanding of the consequences of the choices. Risk-taking and failure are valuable experiences when they can be worked out together as a team. Independent study with emphasis on the individual has great promise.

d. Counselors can help teachers understand when and how to use praise, challenge, and encouragement as motivators in reaching for maximum potentiality in use of talent.

e. Teachers who step out of their roles as instructors and relate to students as fellow human beings will make an invaluable contribution to that student's growth and development. Gifted and talented students seem to have an exceptional need for this type of interpersonal relationship with their teachers and other significant adults.

4. **Guidance and counseling**

The counselor must assume and accept the leadership and responsibility for the school's guidance and counseling program. It should also be understood that administrators, teachers, staff, and students all have important responsibilities as members of the guidance team. The counselor will include these individuals in planning the guidance program. The counselor and the guidance team will involve the student in assuming more and more responsibility for decision making, career development, establishing a system of values, experimentation, and inquiry. The counselor can be expected to do the following:

a. Help adapt gifted and talented program to local needs

b. Work with parents to help them understand their child's abilities and talents and to enhance humanism in the home

c. Be concerned for the development of self concepts and to assist teachers with activities and techniques to help the student in the classroom

d. Place a high priority on positive and preventive growth and development of students rather than on crisis intervention

e. Have the flexibility and authority to arrange alternatives in the program with the student, parents, teacher, and community
f. Exercise a consultative and coordinative role with teachers and administrators in the overall operation of the program
g. Be knowledgeable of community resources and assist teachers and community to get together in the use of these resources
h. Offer students opportunities for interaction; develop important interpersonal and social skills among these students; start small group activities which cross age and classroom lines to enhance the interaction
i. Facilitate student learning through "helpfulness" as aides to teachers or other staff members
j. Be a good listener and take action when and where appropriate

5. **Placement and follow up**

Placement is a continuous and team process throughout and beyond the school experience of the student. Educational, vocational, personal, social, and job placement are important functions coordinated, and in large part carried out, by the counselor. Coordination of placement activities with referral agencies, community services, and post secondary education institutions is a responsibility assumed to be part of a guidance program. Placement skills and competencies are learned and should become a part of the curriculum. Counselor expertise and coordination in this area will contribute to better success.

Immediate and long-term follow-up of student experiences and activities can yield valuable information in evaluating existing programs and in making future plans. Follow-up activities should be planned and coordinated so as to get the desired information in a useable format.

6. **Inservice**

One of the most significant contributions that can be made by the counselor to a program for the gifted and talented is an inservice facilitator. Teachers are all at various stages of interest, readiness, and preparedness to work with programs and students in the area of the gifted and the talented. The counselor is usually well equiped to process the development of staff. The attitude and philosophy of teachers and counselors toward the gifted and talented have considerable impact upon student perceptions of themselves, others, and the program itself.

Inservice led by counselors could help teachers and other staff members develop, improve, and/or refresh listening skills, interpersonal relations, group process, and decision making. Teacher confidence in working with these skills and/or in cooperation with the counselor does a great deal to establish an appropriate atmosphere in the school conducive to learning.

Helping and working with teachers in getting to know the students on other than a teacher/student basis is another function undertaken successfully by many counselors. Establishment of effective

two-way communication and trust is essential to the learning process.

7. **Evaluation**

A well-designed program and plan of action will be easily evaluated in terms of outcome. Process evaluation should also be made a part of the ongoing evaluation procedures. Evaluation is usually best understood when use is made of the terms of person(s) asking for the accountability. Changes in the program plan should reflect the verification or recommendations revealed through the evaluation. The most positive evaluations of the gifted and talented programs seem to come from those students who percieve to have been treated as individuals.

Recommendations for Gifted and Talented

The following are recommended action items to include in your program plan for the gifted and the talented:

a. The program must help students develop a sense of responsibility for their own direction. As students become more and more self-sufficient and responsible, the greater control they will have of their own destinies.

b. Get students involved at the assessment and planning stages of development. Listen carefully to what they are really telling us through what they do and what they say.

c. Give these students encouragement and recognition when earned. Students are not interested in praise for everything and especially, not for mediocrity. Praise them for their best efforts.

d. Make provisions for ongoing activities whereby students and staff get to know each other personally. There is a high need for this interaction with adults at a meaningful level by these students.

e. Encouragement must be given toward student identification with another significant adult outside the school. The student-mentor idea seems to have great merit and should be an integral part of any program.

f. Careful attention must be given to the career development aspects of each student's growth. The planned and coordinated continuum of choices and experiences throughout the pupil's lifetime will contribute to positive career development. Each student must be afforded a wide range of opportunities to participate in the school career education program.

g. Teachers and counselors should be involved in state and local planning of programs for the gifted and talented. One of our greatest challenges is the updating and inservicing of educator staffs. Through their involvement they should become cognizant of needs for different training experiences for those people expecting to become teachers and counselors.

h. Other members of the helping professions—psychologists, social workers, health educators, and nurses—must be included in the team working with the gifted and talented.

i. New, different and/or innovative programs involving the gifted and talented have a high built-in success factor. These programs should be used as demonstrations of change and opportunity to be extended to all students in the school.

j. Interested gifted and talented students can be an inspiration to other students and staff when placed in helping relationships in the school and community.

k. Gifted and talented students can make significant contributions to the resolution of problems experienced by others through their involvement in problem solving, decision making, and planning sessions with adult as well as student leaders in the school and community.

l. Programs involving the gifted and talented must be truly different and meaningful individual needs. Priorities must be established and certain risks taken when developing a program for the gifted and talented. The affective development of human potential is more important and much more difficult to bring about than is the cognitive development.

m. Significant abilities and talent may be identified at almost any time in the total life of a person. These characteristics know no barriers from socio-economic status, race, creed, or age. Some students will exhibit multi-potential and efforts must be made to identify these persons.

n. We have a responsibility to develop school and community awareness and understanding of the gifted and talented student and program. Knowledge and theory in this area are well established in the educational field. Application and communication of this knowledge with potential participants and the general public is a part of our role as educators. We are challenged to do our best and in so doing receive the credit due. Effective and ongoing public relations is essential.

Within this brief span of time, we have discussed a general overview of essential and potential involvement of the counselor through a guidance and counseling program with the gifted and the talented. It is now left to you to seek the additional related information and understanding of the significance of guidance and counseling as an integral part of program plans for the gifted and the talented. Assess carefully your student and staff needs and resources and build a program making maximum use of present and potentially developed expertise. As a professional organization, the American School Counselor Association and its member counselors are prepared to assist, further elaborate, and otherwise contribute beyond this statement toward strengthening programs for the gifted and the talented. The challenges are extraordinary. As a team working together, we are capable of accomplishing the task.

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On leave of absence from his job with the Wisconsin State Department of Public Instruction, **Donald W. Severson is serving as full-time president of American School Counselor Association**, July 1, 1975, through June 30, 1976. With the state, Severson's position is Consultant of Counseling and Guidance Services.

His background includes Director of Guidance at Madrid Community School, Madrid, Iowa, and Registrar at Des Moines Area Community College. In two positions in Physical Education, Severson was head coach for basketball, and in one instance, also football and track.

Some of Severson's many professional activities include the following:

American Personnel and Guidance Association (APGA)
National Vocational Guidance Association (NVGA)
American College Personnel Association (ACPA)
Association for Counselor Education and Supervision (ACES)
Association for Humanistic Education and Development (AHEAD)
Iowa Personnel and Guidance Association (IPGA)

He is also president, 1975-76, of the Alliance of Associations for the Advancement of Education. AAAE is a consortium of some 20 national professional associations working together to further common causes in the education profession and community.

Published articles include "Partnerships in Guidance Through Career Education," ***IPGA Bulletin***; "Career Development and Career Guidance," ***NVGA Newsletter***; and "Comment: On Wisconsin's Experiences in the Implementation of Career Education," ***Guidelines for Pupil Services***, Wisconsin DPI.

THE PERFORMING AND VISUAL ARTS AND THE GIFTED AND TALENTED

(Transcribed Presentation)

Mary Hunter Wolf, Director of Educational Planning and Development, American Shakespeare Theatre

One of the things that I want to present to you in your thinking about programs for talented kids, and about yourselves in that relation, is the great value of the theatre as a premise for all gifted kids. As academic gifted programs began, there was a tremendous acceptance in their development but there was a feeling for the arts: "We will get around to that some day."

Fortunately, that has been changed and there is a much broader concept now of what gifted and talented kids need. The question about theatre and the visual arts serving all gifted students and teachers, and the importance of having some understanding and some experience of the arts, is really the thing I am here to try to persuade you. You may not agree but by the end of the afternoon you may see the reason for my madness!

The principal reason for a broadened scope is that very often highly gifted children who excel in special areas develop high skills quite early. Their parents and their teachers identify this interest. I think you all know that in music the kid takes it and really runs with it. He or she gets the backing of the music teacher, support of the family, and is really practicing, like on the violin three hours per day, and so on and so forth. What very often happens to an artist in music, and in all the arts as a matter of fact, is a kind of tunnel vision. The artists tell us over and over again that as adults, they have to back up to catch up. The artists reduce their focus on highly skilled orientation and get to be people. The artist will get to have responses in all areas, and to develop as a total human being. I think this is enormously important for the child who has the tendency to feel, "I am tremendously good at one special thing." The child, for instance, who draws well, stops talking. I'm exaggerating but you know what I mean. He or she gets an enormous amount of satisfaction of communicating through drawing and somewhat withdraws from all needs in terms of development.

A Total Instrument

But perhaps more important than these interperson relationships is the question about potential, and the fact that we are all a total instrument. We are not just up in the head. We are not just focusing our ears as a musician. We are constantly a total nervous, responding mechanism with our whole body, and our whole imagination. Everything that can be done to help the child function in complete command of his body, in command of concentration in all fields, in command of himself in space—all of these things are enormously valuable. For development in any field, I think theatre supplies the very best opportunities for this.

I wanted just to touch on certain specific things, then I'll come back to them and maybe you can ask some questions about it, too. The first part of the afternoon I would like to share with you my feelings about what theatre can supply. Now, by theatre I am not talking about getting up and being part of the school performance of ***Damn Yankees*** in the Spring performance. I am talking about what theatre training can offer in terms of personal discipline and development, and of actual organization of the self.

One of the most important aspects for the very young—and then it goes right on up through the teen-age period—is intergroup relationship. When you are working with a theatre problem, or whatever the nature of the activity, you are working with a group of people. You cannot be a solo instrument. You have to be a part of the group. You have to relate to the group. You have to interact with them. You have to consent. And I don't think that there is a living human who doesn't need, from the very earliest time, to interact.

I feel as I have said earlier, it is essential for gifted people because they do tend to separate themselves out. They separate themselves from other people and other opportunities and other experiences. Theatre work also has in it the acceptance of authority. It has the acceptance of authority in a way, I think, that is most creative. A really good and talented director knows, first of all, that whatever guidance, whatever plan, and whatever concept he has, that finally it is the actor up there doing it all alone. There comes a point when authority must relinquish. The director is an organizer ***and*** releaser.

This question: "Can young children working with a group understand personal relations and authority in a creative way?" I want to point out that theatre work can do this and I think that one of the reasons theatre is so enormously supportive in this regard is that it involves all the arts. There is no separation.

Enormous Panorama

I think lots of us who may not have been involved much in the theatre think of the actor, the director, and maybe the designer. But do you not think of the enormous panorama of jobs to be done and of exposure to different kinds of experiences? Because the theatre really, and literally, and precisely involves every art. Every form of art we know. And, in most instances, everyone working in a theatre today shares.

You may not actually be functioning as a musician but you are intensely aware of how important the music is. It is surprising to me how many actors are quite good musicians. They have learned about music and have been drawn into it because of their experience in the theatre.

One point about development of imagination is that release of imagination is important to every person. I am not talking about what I consider ideal education, but I am stressing how utterly important imagination release is to the gifted and the talented.

We are aware of the fact that in so many of the academic areas, within a generation, there has been an enormous change. We talk about that all the time, but the change in writing and in other academic mechanisms is so profound—and we can really see it happening—that this capacity to accept and to be free in imagination is new.

You make a leap into taking a chance. If your imagination is going to be free, you must be ready to take that instant leap at a dangerous point when you very often feel that you have nothing left. The function of imagi-

nation is, that at that very moment, it comes to your rescue. Something begins to happen and can, literally, be released with training. There is no doubt about it. I have seen it. I have done it. I have worked with it. This process can be opened with great freedom and a great deal of creativity and imagination.

Now on the subject of concentration. Concentration is a very specific act, an active state of being where you are relating to something and really into it. Concentration can be practiced like shooting baskets. I can grow and you can grow. We can discover what our particular method of concentraion is. There are many different ways and I don't think enough attention has been given to the study of this.

Then we turn to the whole question about interpretation, which is really examination of experience. Interpretation is an examination of how do I get from here to there. Interpretation of a role in a play requires an enormous amount of information, an enormous amount of intuitive feeling, and a tremendous amount of skill to make that interpretation work. Choices are being offered constantly. The question of priority of choices, the ability to separate out the priorities and come to grips with decisions, is one of the most important lessons to learn.

Organization is enormously important also. To live under a deadline is a condition where the creative person very often finds himself or herself. Many people never learn to live with a deadline. Some people lean on a deadline and cannot work without it. To organize and distribute your time, knowing that you have a destination you have to reach by a certain point, is taught to you by the rehearsal process probably better than any other process that I know.

Complicated Mental Process

Now comes the more developed mental part which I call conceptualizing. Conceptualizing is probably the most complicated mental process that we have. This means that you can take material over into one area, define its essence, and move it over into another area, re-expressing the material in other terms. I think this is so important that one of the programs that I am doing with seventh and eighth graders is organized completely around this process.

The children are working through different art forms. They start with a theatre problem, using this potential conceptualizing quality. My own feeling is that if the kids do not get this kind of experience in the seventh or eighth grade, they never get it in their lives.

Many students do not really understand what it is to absorb material, master it, and then run with it for use in other fields. A very interesting, and extended test was given at Johns Hopkins University by a group of education specialists to compare cognitive learning and experiential learning. The educators came to the conclusion that experiential learning for the young has, by an enormous amount, more to offer to the developmental process than cognitive learning.

So these things, concentration, imagination, interpretation, conceptualization, are really the things that I feel theatre has to offer. How many of you have ever been in a play? Almost all, I see. If you remember back and really think about the rehearsal experience, you are aware of all you learn in three or four weeks time. A vast amount of material! You get along with a group

of people. You relate to the other people and their jobs, and what they are doing. You learn whatever is necessary to be learned about the play, and so on. You master this, you discover your own interpretation power, and you come out with a product.

I offer this to you as an illustration. Teachers say to me, "I get my class together as a community by the end of the school term, then I lose them." I say you can create that learning community in three days. I guarantee it by the use of certain kinds of theatre technique. There is no need to be afraid of a learning community in which the individual will not flower. In fact, I get a little nervous about individualized learning programs as they so often, too often, isolate students from other people. The program is so individualized that the child comes and goes as a private person without really seeing how he or she fits in the total school picture. I have seen some learning situations of this type that have been taken much too far.

Now what about the other art forms which lead to different kinds of activity? Certainly writing can be a natural tool for anyone working in theatre. One of the ways I get my workshop to write is to identify a theatre problem and write about the best way to deal with that problem. In the process the students need to recall what they did the day before in the workshop. Then they start to polish their writing, removing and eliminating words and phrases.

Before you know it kids, who tell you they have never been able to write, are writing with ease and skill because the theatre activity is dictating a need for this particular skill. Writing becomes a tool instead of a defeating activity in which there may have been many previous failures. The writers go on to work on plays and literature which open up more relationships.

Painting and drawing come very naturally and very easily to the theatre. A sense of construction and sculpture is necessary in the design elements of a play. Set design can represent the very embodiment of a play. Music I have already spoken about.

Environmental Art

Then there is a kind of general area which is coming much more important. There are many young people who have really flowered, in what we call "environment." In environmental art, the students are not pinned down to the academic studies of architecture. They are solving environmental problems and studying what are the elements in environment which change people, or free them, or confine them. Again, this question of environment is an essential part of expression in the theatre.

That is very briefly, my case for the importance of the theatre experience as a way to help, support, and release talented kids, whatever their field may be.

Now I would like to go back to one of the interesting aspects about music programs for gifted. When you are identifying kids for gifted and talented programs, you have to watch out for the kid who is really not very talented but has high skill. For that child looks like a dream. He or she plays the piano well, for example, but the musicality and capacity to develop is purely mechanical. The child has learned to do it just as some people have learned to type.

If you put that non-gifted kid along side of a child who might have real genius but as yet no skills, you should look for the difference and keep the problem in mind. Skill in the young does not necessarily mean a gift. The skills could be a result of pushing from adults or developed by the child to attract attention.

Near the Center where we work there is a very large parking garage that leaks. In a certain section of it, where the water on rainy days runs through and drips, there is a very musical, almost scary, combination of sounds. Our workshop leader takes the kids there just to listen. When they come back he asks them how they would reproduce those sounds. It is amazing how, almost at once, the kids who have a feeling for organization of sounds and rhythm, who are gifted musically, can demonstrate the various combinations of sounds.

I am one of the persons who believes we should start with our gifted and talented kids and give them a very broad opportunity to experience many things. And I am not talking about a smattering. I am talking about presenting experiences to give gifted youngsters a chance to expand themselves in other than the area of their main concentration. I am talking about one horror story that I even hate to think about.

When I was at the University of Chicago, in the flat building where I lived there was a young man. He scurried about the campus like a little rabbit. He was very small, had a big head, and never talked to anyone. When he had a paper to present he would give it very, very rapidly and then run away. He was a genius and was at the university on a scholarship. He avoided contact with any other people. He died of malnutrition.

This student did not have enough money to buy food to eat. He did not ask for food. He lived off of potatoes for weeks. He was incapable of reaching out. He couldn't grow. It is a terrible, but true story.

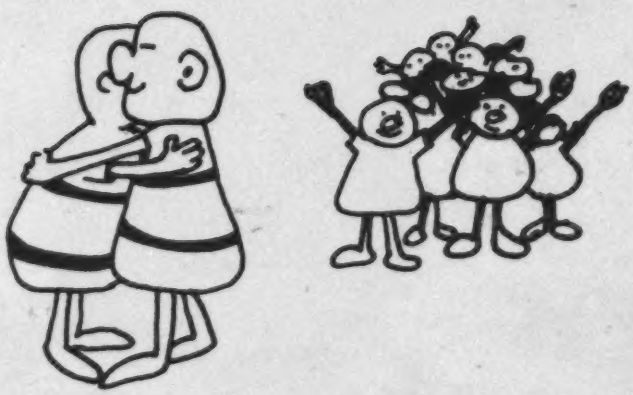
Mary Hunter Wolf is Director of Education Planning and Development for the American Shakespeare Theatre. Director, producer, teacher; she has directed on Broadway ***The Respectful Prostitute***, ***Great To Be Alive***, ***Ballet Ballads***, ***Carib Song***, ***All the Way Home***, ***Peter Pan*** (associate director), and others on and off Broadway. Mary Hunter Wolf established the teaching plan for the American Theatre Wing's ***Professional Training Program***, a G.I. Bill college level interdisciiplinary program in performing and technical theatre arts.

Currently she is executive vice president of The Society of Stage Directors and Choreographers, member of The Connecticut Commission on the Arts, and Title III Advisory Councils for Connecticut in the fields of innovation and special education. Under her direction the American Shakespeare Theatre has developed a Center for Theatre Techniques in Education through which AST plans and administers federal and state grants for Title III – ESEA and Title VII (ESAA) – as well as innovative workshops open to teachers, community groups, and students.

GIFTED EDUCATION: HELP BY ASSOCIATION

The three professional associations described in this section were represented at the Bicentennial Midyear Leadership Training Institute by their national executives. In each case, the individuals heading the groups are interested in furthering the cause of better education for the gifted and talented.

The associations can help school districts in these regards, on a local or state level. Counseling, curriculum, and leadership are important interrelationships for the gifted student. Broadening the scope to include these areas can only benefit efforts for gifted education.



AASA

Founded in 1865 as the National Association of School Superintendents, the American Association of School Administrators adopted their present name in 1937 as an associated organization with National Education Association.

The governing body of AASA, the Executive Committee, consists of six elective members who hold office for three years. Among other duties of the committee, is the appointing of special commissions for investigation and research, and inviting other educational organizations to meet with the association. Members of the Executive Committee also accept invitations to represent the association at state organization meetings, seminars, or other meetings where their services can be helpful.

AASA believes that a primary cultural goal of society is to help children grow into mature, self-sufficient, fully functioning citizens who are able to meet the demands of life effectively. Their pamphlet, ***1975 Platform and Resolutions***, further states that "education is the greatest constructive force available to people for the solution of their problems and the promotion of their personal growth and well being."

The education administrators believe that school boards must provide continuous improvement in educational facilities and programs and school superintendents must exercise effective leadership. The quality of education depends primarily upon administrative leadership and the competency of the instructional staff.

To achieve these objectives the association states that the school administrators will work for adequate financial support for public schools from local, state, and federal sources; plan programs of quality education; and eliminate all barriers to equality of educational opportunity for all children.

Continuing resolutions listed in the association publication included a national program of certification reciprocity and increased efforts for successfully-integrated schools, by supporting transportation of students, working to establish open housing, equal employment opportunities, economic security, and full social participation. AASA supports education accountability, based on shared responsibility by members of the profession, local school boards, and other legislative bodies. The association urges administrators to give leadership in joining with others to develop and implement accountability programs in all education agencies.

On student testing: "AASA recognizes the limitations of currently-used intelligence and achievement types of standardized testing procedures. AASA therefore urges its members to point out actively the limitations of standardized tests to their constituency and to work to prevent their misuse;

and work actively on the development of viable individually-based alternatives such as criterion-referenced tests.

Other areas of concern for the association are the following:

Administrator-School Board Relationships
Continuing Professional Development of Administrators
Early Childhood Education
Curriculum Implementation.

Current resolutions adopted by the 1975 AASA Delegate Assembly in Dallas, include evaluation of personnel and programs, and school finances to provide for quality education in public schools with special federal and state appropriations to encourage experimentation and to promote improvement in local education agencies. The concept of the administrative team is recommended, to be established in each school district, to represent every category of administrator and supervisor, and to confront the economic and welfare concerns of members.

For additional information, contact AASA, 1801 North Moore St., Arlington, VA 22209.

ACSA

A professional organization for counseling and guidance personnel, American School Counselor Association is the largest division of the American Personnel and Guidance Association. ASCA, founded in 1953, serves elementary, middle and junior high secondary school, and post-secondary counselors.

The goals of the organization, as directed to perspective members, are outlined below:

> Advancing the profession of counseling in order to maximize the educational/academic, occupational, and personal-social growth of each individual.
>
> Helping you better understand your own role in the complex areas of counseling and guidance in order that your commitments may have more purpose and meaning to yourself and those you serve.
>
> Studying the functions and responsibilities of counselors so that you can more effectively determine and publicize your professional role.
>
> Upgrading and improving your image as a counselor with students, faculty, parents, the community and other workers in guidance, counseling, and related fields.
>
> Helping you make more effective use of your skills and talents in order that you can make more effective growth in relationship to the commitments you are willing to make in light of your responsibilities to young people and others.
>
> Providing a channel by which counselors can be brought into a more vital and influential position with educational leaders responsible for curriculum development, thus enabling you to serve as consultants for curriculum improvements.
>
> Helping you become more knowledgeable and actively involved in the legislative process.
>
> Encouraging research aimed at the improvement of the counseling movement.
>
> Initiating working relationships with other professional associations.
>
> Maintaining high ethical and professional standards for counselors.
>
> Developing, implemeting, and/or fostering interest in career development programs.
>
> Publishing scientific, educational and professional materials.

The association publications are ***The School Counselor***, ***The Elementary School Guidance and Counseling Journal***, the ***ASCA Newsletter***; and two APGA publications, ***The Personnel and Guidance Journal*** and ***The Guidepost.***

ASCA leadership is available to assist in many ways, the organization states. They have the following information for use with school boards, parents, staff, and community: a film, ***Who Cares? The Counselor's Role in the American School***; library information service at APGA headquarters which provides support for research, answers to questions and bibliographies on topics of the field; and career information at the APGA Information Center.

In a position statement approved by ACSA governing board, November, 1974, the philosophy of the organization is given as follows: " 'Who am I, ' 'Who can I become as a person?' and 'How can I best contribute to society?' are questions which guidance and counseling programs help all individuals to answer. In their design and operation, through the curriculum and through specialized approaches, guidance and counseling programs exist to improve the learning environment by involving students, staff, parents, community, and others who influence the learning and development of the persons served by the program."

On career education, the official position statement divided the guidance program into three components consultation, coordination, and counseling. The counselor-teacher team, the statement said, must work together to translate the processes of self-concept development, values clarification, and decision making skills into action strategies.

Further information about ACSA can be obtained from the APGA headquarters at 1607 New Hampshire Ave., N.W., Washington, D.C. 20009.

ASCD

The Association for Supervision and Curriculum Development is composed of approximately 18,000 national members. Every state in the U. S. A. has a state unit (except California) and there are probably another 7,000-8,000 who belong to the state units but not to the national organization.

Membership is open to any person interested in curriculum improvement and/or the supervision of curriculum but the bulk of the membership is composed primarily of people in three job categories: supervisors and central office administrators in local districts, college professors and elementary school principals. Superintendents and classroom teachers (K-12) comprise about six per cent (each) of the total membership and there is a small percentage of lay citizens and salespersons for educational publishers as well.

ASCD was established in 1946 as a department of the National Education Association. It is now an independent organization with a headquarters in Washington, D.C. and a million dollar a year operating budget.

ASCD publishes, ***Educational Leadership***, the periodical ranked with ***Phi Delta Kappan*** as the most widely read journal among educators in this country. It also publishes a yearbook on a major matter of importance to curriculum leaders each year and five to eight booklets on topics of great current interest each year.

ASCD has an annual national conference attracting 5,000-8,000 people. It is held on the east coast, mid-country and west coast on a rotating basis.

In addition to publications and a national conference, the Association establishes eight to ten national "working groups" annually to deal with curricular issues and also sponsors six to eight National Study Institutes in different parts of the country.

National Curriculum Study Institutes for 1976 include the following:

Instructional Change Strategies
June 7, 8, Portland Oregon
Organization Development Skills for Curriculum Workers
July 19, 20, Washington, D.C.
The Middle School
July 29, 30, Norfolk, Virginia

For additional information on the institutes, contact ASCD, E. Brooks, NCSI Registrar; 1701 K Street, N.W., Suite 1100, Washington, D.C. 20006.

The Washington, D.C. staff of ASCD maintains liaison with Congress, with other national education groups, with the national publishers' groups and other agencies working for improvement of educational programs.

DIALOGUE *DIALOGUE*

When giving the full story on your subject, acknowledge the other side of the coin, too.
What's the answer to the objection that special gifted programs rob other classes of the intellectual spark?
Who is to appear on a TV talk show? It's a natural for someone talented.

I call it Word Synthesis. You write a story using only the 50 words given, or as few other words as possible.
Motivation usually goes with successful creativity.
Just by saying, "Think of the unusual," you can increase creativity.
How to write a play: the class invents characters, then puts them together.

Cruise Palmer

Phillip Isaac, Delmo Della-Dora, and Virginia Ehrlich

James Van Sant and Frank Barron

These people have been all over, studying school systems in Africa, Russia. . .
. . .asking good questions. She's sharp as a tack.
When I was 15 I told my parents I was in control of my life from then on.
How big is your district in Alaska?
Counselors may seem to be overworked. Try to "find" time that is now being wasted in non-productive ways.
Compare their schedule and what students and parents want from counseling.
Try to use committee members, chosen only for political reasons, as stepping stones.
Ask for a commitment. If they won't, who will?
We need more books and articles on gifted counseling.

Jim Turner, Norman Hall, and William Foster

Donald Severson

David Jackson and Clifford Curl

Ray Ewing and Robert Pearman

Jack Beechta and Irving Sato

The main thing is sharing your imagination with the class.
Have an architect design a prison and that will tell you his view of man.
Creativity has some relation to violence and vitality.
The creative aren't good test takers. They break pencils and throw away the tests.
We found the "good" writers were those ready for the "looney bin."

The funny noise over the PA system, sounding like anti-aircraft guns, was caused by the blowing of the wind.
I never expected snow!
Closed airport. And cars in the ditches by the side of the road.
Idaho people stranded in Denver. Wisconsin delegation arriving one day late.
But the show must go on—a tradition for Mary Hunter Wolf in spite of her bad cold.
Wilson's Steak House: Kansas City steaks and nickel beer.
A new foundation book from Columbia U. Press lists over 2000 funding sources.
Another 26,000 foundations contained in regional libraries listed by geographical coverage.
We're planning a newsletter for Ohio, routing it to teachers, administrators, newspapers, TV, and radio stations.
Improved communication for New York—a speaker's bureau with carefully selected spokespersons, and a new newsletter concept.
How about brochures to hand out at the meetings after the speech?

Do you know of any tests for creativity?
I want to meet the representative from Prince George's County.
We need a list of participants.
Open a new window.

Architects and artists are talented in non-verbal ways. There are tests for this now.
A quality of toughness comes through in creativity studies.
Communication from students via 5 x 8 cards each day. Blank cards are OK, too.
Biggest problem of adolescence is, "Am I normal?
Some material on innovations in programs is not well known.
I can't understand why no one knows about it.
A good question to ask is, "When did you cry last?"

Azar Dehdashti, Azar Shiekh, and Iraj Broomand

PROGRAM
BICENTENNIAL MIDYEAR LTI

January 26, 1976

Time	Activity	Topic	Leader
8:30 A.M.	Registration		Weaver
9:00	General Session	Opening Remarks	Sato
9:30	General Session	"The Power of Public Opinion"	Pearman
10:15	Coffee Break		
10:30	Concurrent Sessions	"Creativity and the Gifted and Talented" "Innovations in Education" "Students Gifted and Talented in Leadership"	Barron Della-Dora Hall
11:30	Lunch		
1:30 P.M.	Concurrent Sessions	"The Performing/Visual Arts and the Gifted/Talented "Guidance and Counseling and the Gifted/Talented" "How Media Can Assist in Raising Public Consiousness about the Education of the Gifted"	Wolf Severson Ewing, Pearman, and Palmer
2:30	Work Sessions by State		Consultants upon Request
4:00	Dialogue Sessions	Creativity (Barron), Guidance (Severson), Performing Arts (Wolf), Leadership (Hall), Curriculum (Della-Dora), Media (Palmer, Pearman), Public Relations (Ewing).	
7:30	Work Sessions by State		Consultants upon Request
7:30 & 9:00	Optional Session	"A Film Series about the Gifted"	Jackson

PROGRAM
BICENTENNIAL MIDYEAR LTI

January 27, 1976

Time	Activity	Topic and Leader	
8:00 A.M.	Dialogue Sessions	Creativity (Barron), Guidance (Severson), Performing Arts (Wolf), Leadership (Hall), Curriculum (Della-Dora), Media (Palmer, Pearman), Public Relations (Ewing).	
9:30	Coffee Break		
9:45	Dialogue Sessions	(same as above)	
10:45	Work Sessions by State		Consultants upon Request
12:00	Lunch		
1:00 P.M.	Final Work Sessions by State		
2:30	General Session	Products, Please!	Sato
3.30	Adjourn		

EVALUATION BY THE PARTICIPANTS

Interaction among the participants was the most helpful aspect of the Kansas City Bicentennial Midyear LTI, according to the evaluation report. Pre-Institute and Post-Institute Questionnaires were completed by participants and processed by Elsberry Systems Analysis, New York. All consultants also received high marks, on the report, for their helpfulness to the participants, who represened 15 states, 2 school districts, and one foreign country.

More than 50% of those attending the institute had not been to an LTI before. The concept was all new to them. They had heard about the Kansas City gathering from supervisors, co-workers, state education department, LTI personnel, or someone who had previously attended an institute.

Information on program and curriculum improvement, and implementation, wcs upmost in the participant's expectations for the conference. Leadership and counseling were also of great interest. In evaluation, 52.2% said that most of their objectives were met; 12.5% claimed all objectives met; 2.5% said few; with 32.5% somewhere in between.

A great deal of value was placed on the input sessions. The evaluation brought out the usefulness of new information received on the role of the newspaper in public awareness, public relations strategy, creativity, and innovations in education.

Types of information or assistance requested by the participants included the following: curriculum development, culturally different gifted, evaluation, inservice kits, and research update. Brochures, handbooks, and monographs were the preferred vehicles for this material.

Suggestions for future conferences, from Question No. 8 on the Post-Institute Questionnaire, follow:

Greater depth and specificity

Prior information; participants, consultants, special interests, schedules, materials

Dissemination and diffusion of information: what is being done, what is successful

Great degree of interaction on all levels, especially relaxed social levels

Greater emphasis on methods for gaining support and implementation

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Title VI of the Civil Rights Act of 1964 states:

"No person in the United States shall, on the ground of race, color, or national origin, be excluded from participation in, or denied the benefit of, or be subjected to discrimination under any program or activity receiving federal financial assistance."

Therefore, this project must be operated in compliance with this law.